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VERGIL

Aeneid III

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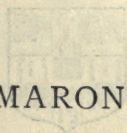


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P. VERGILI MARONIS AENEIDOS

LIBER III.

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P. VERGILI MARONIS
AENEIDOS

LIBER III.

EDITED WITH ENGLISH NOTES

BY

A. SIDGWICK, M.A.

READER IN GREEK IN THE UNIVERSITY OF OXFORD.

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PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

Ribbeck's Vergil, 1860.

Gossrau's Aeneid, 1876.

Wagner's smaller edition, 1861.

Dr Kennedy's School Edition, 1876.

„ Text (Pitt Press), 1876.

Papillon's Vergil, Oxford, 1882.

Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

. It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

ABBREVIATIONS USED.

C. Conington.

W. Wagner.

G. Gossrau.

K. Kennedy.

F. Forbiger.

P. Papillon.

INTRODUCTION.

FOR the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.

The subject and purpose of the poem.

Outline of the story.

Note on the similes.

Note on the third book.

Note on Vergil's peculiarities of style.

Note on the imitations of Homer and others in Vergil.

Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the *primitive* epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the *Nibelungenlied*; and the *literary* epics, like *Paradise Lost* and Dante's *Inferno*, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous

and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Nævius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the *Georgics* a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of

Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodious verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and

feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy: and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The Aeneid opens with the exiles leaving Sicily for Italy, their goal almost in sight. A storm comes on and they are cast ashore in Africa at Carthage. Here Dido entertains them, and Aeneas in Book II. tells the tale of the sack of Troy, and his own escape with his father and his son, and a few followers.

Here Book III. begins. He builds a fleet and sails forth to Thrace, where he learns the death of Polydorus and appeases his ghost. Thence to Delos, where Apollo gives them an oracle, and misled by Anchises' interpretation they make for Crete and settle. A pestilence wastes them, and Aeneas warned by a dream starts for Italy. They land on the Strophades, and meet the Harpies. At Actium they celebrate games. In Epirus they find Andromache, and her husband Helenus the seer, who gives them a prophecy of their wanderings. With gifts and farewell they part, and coasting along South Italy, pass the night near Aetna. Next day they take on board Achaemenides, a Greek

who tells them of the Cyclopes. Polyphemus appears and they fly, coasting round the south of Sicily till they reach Drepanum, where Anchises dies. Thence a wind drives them to Carthage.

Book IV. tells of the love, desertion, despair, and suicide of the Carthaginian queen Dido. Book V. is an interlude, giving an account of the games held in Sicily, whither they are again driven by a storm. At last Aeneas reaches the promised land.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latium, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king ; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of the small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Juno tries to interfere ; but at length the heroes meet, and Aeneas grapples and slays Turnus.

Note on Vergil's Similes.

The third book is remarkable as having only one simile, line 678, where the poet compares the Cyclopes to 'lofty oaks or cone-bearing cypresses.'

It may be just worth while mentioning that this comparison

slight as it is, illustrates Vergil's use of the simile. Ordinarily with our poet the thing compared, the point of the resemblance, is obvious: giants tall as trees; warriors raging like bulls, lions, wolves, or boars; missiles like rain; an army like a stream or a fire. But the workmanship is careful, and the details of the picture are elaborated independently of the resemblance. The simile is not meant to *illustrate*; it is simply used as a variety, a relief to the story, an adornment.

So here, the lines are beautiful: *aeriae quercus aut coniferae cyparissi* with its sound and suggestion takes us quite away for the moment from the scared Trojans pulling for their lives to escape fierce giants into the 'wild forests of Jove or the groves of Diana.' But beyond the main point, (a tall giant like a tall tree,) which is obvious, there is no resemblance and even no relevance. The Cyclopes are not 'cone-bearing': the beautiful word *aeriae* suggests anything but a savage ogre: and the religious associations of 'silva Jovis lucusve Dianae' are still less illustrative.

This is what we may call the primitive use of the simile, and it is employed in Homer, and imitated by many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

'The golden gates of Sleep unbar
Where strength and beauty met together
Kindle their image *like a star*
In a sea of glassy weather.'

Here there is nothing obvious in the comparison, but yet there is a profound appropriateness, not merely in the image, but in all the *suggestions* of it, the beauty, the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

"Life *like a dome of many-coloured glass*
Stains the white radiance of Eternity
Until Death tramples it to fragments."

Here too the comparison is not at all obvious: it is fetched from

far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resemble the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.

The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

Note on the Third Book.

The third book, though less interesting and important as a whole than any of the first six, is artistically placed as a relief between the two highly wrought tragedies of the Fall of Troy in the Second, and the Love and desertion of Dido in the Fourth. And though there are no passages of the sustained beauty and sublimity such as those which describe the night attack on Troy, the love of Dido, or the glories of the Rome to be, which are foretold by Anchises, there is a good deal of variety and force in the narrative of adventure. Thus the story of the murdered Polydorus (20—60), of the plague in Crete (135—145), of the storm at sea (196—204), of the Harpies (220—250), of Scylla and Charybdis (420 sqq.), of the eruption of Aetna (570 sqq.), are all effectively told. The description of Polyphemus in his

cave (623 sqq.) carries force of style in the relation of horrors beyond the point which modern taste approves.

And there is in Vergil another and more peculiar quality which only the greatest masters possess: and that is the art by which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, to touch deeper springs in our nature, and to haunt the memory with a charm which we cannot quite explain¹.

The third book however is not so rich in instances of this as some others, but the following lines will illustrate what I mean:—

44 Heu fuge crudeles terras, fuge litus avarum
(the line which haunted the memory of the great Savonarola).

98 et nati natorum et qui nascentur ab illis.

321 O felix una ante alias Priameia virgo
hostilem ad tumulum Troiae sub moenibus altis
iussa mori!

341 ecqua tamen puero est amissae cura parentis.

489 O mihi sola mei super Astyanactis imago!
sic oculos, sic ille manus, sic ora ferebat
et nunc aequali tecum pubesceret aevo.

493 Vivite felices, quibus est fortuna peracta
iam sua: nos alia ex aliis in fata vocamur.
Vobis parta quies.

710 ...hic me, pater optime, fessum
deseris, heu tantis nequiquam erepte periclis!

A word should be said also about the unfinished lines, 218, 316, 340, 470, 527, 640, 661. It is well known as an old tradition that the poet was surprised by his last illness before he had time

¹ So Dr Newman speaks of Vergil's 'single words and phrases, his pathetic half-lines giving utterance, as the voice of Nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time.'

to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of inconsistencies, weaknesses, and incomplete polish in parts of the great poem, though less in the earlier than in the later books. And these incomplete lines, which occur in all the books of the Aeneid, are often quoted as examples of this incompleteness. Not much stress can be laid on some of these, as the break is often natural and sometimes even an improvement: thus in Book III. 316 *ne dubita, nam vera vides*; 340 *quem tibi iam Troia...*: and 525, 640, the abruptness seems to heighten the effect. Others again seem to have no such justification and are probably unfinished passages. And generally we may say that it is reasonable to doubt whether if the poet had had the time he wished to complete the work, he would not have altered many at least of such lines.

Note on Vergil's peculiarities of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times; and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the *simple* style the well-known line of Wordsworth:—

“Thoughts that do often lie too deep for tears.”

Or this from Milton's *Christmas Ode* :—

“And kings sate still with awful eye,
As if they surely knew their sovran lord was by.”

In these none but the commonest words are used, and yet the poetical *effectiveness* of the style is consummate. Now take as an example of the *elaborate* style Hamlet's exclamation to the Ghost:

‘but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements.”

Or this from *Richard II.*:

“Ere my tongue
Shall wound my honour with such feeble wrong
Or sound so base a parle, my teeth shall tear
The slavish motive of recanting fear,” &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great

an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a plain thing in a plain way'¹. He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly *surprising* the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

Instances of these peculiarities the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

Note on the Imitations of Homer and others in Vergil.

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

¹ I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.

Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form : though even here constantly new varieties are invented : but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models ; and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets ; or, rather, it was one of the very things they proposed to do in writing¹. Vergil's *style*, indeed, is completely his own, and entirely unlike Homer's, as is plain from what has been said ; his main purpose and subject are entirely his own, and truly Roman ; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner ; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked ; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

Outline of Vergil's life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and

¹ See remarks on this subject on p. 9.

philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy, amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The *Eclogues* are *Idylls* in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The *Georgics*, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The *Aeneid*, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundisium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.

P. VERGILI MARONIS
AENEIDOS

LIBER TERTIUS

Quicquid delirant
‘POSTQUAM res Asiae Priamique evertere gentem
Inmeritam visum superis, ceciditque superbum
Ilium et omnis humo fumat Neptunia Troia,
Diversa exilia et desertas quaerere terras
Auguriis agimur divom, classemque sub ipsa
Antandro et Phrygiae molimur montibus Idae,
Incerti quo fata ferant, ubi sistere detur,
Contrahimusque viros. Vix prima inceperat aestas,
Et pater Anchises dare fatis vela iubebat,
Litora cum patriae lacrimans portusque relinquo
Et campos, ubi Troia fuit. Feror exul in altum
Cum sociis natoque, Penatibus et magnis Dis.

5

Terra procul vastis colitur Mavortia campis,
(Thraces arant) acri quondam regnata Lycurgo,
Hospitium antiquum Troiae sociique Penates,
Dum fortuna fuit. Feror huc, et litore curvo
Moenia prima loco fatis ingressus iniquis,
Aeneadasque meo nomen de nomine fingo.

15

see notes below
Sacra Dionaee matri divisque ferebam
Auspiciis coeptorum operum, superoque nitentem
Caelicolum regi mactabam in litore taurum.
Forte fuit iuxta tumulus, quo cornea summo
Virgulta et densis hastilibus horrida myrtus.
Accessi, viridemque ab humo convellere silvam
Conatus, ramis tegerem ut frondentibus aras,
Horrendum et dictu video mirabile monstrum.

20

25

Nam quae prima solo ruptis radicibus arbos
 Vellitur, huic atro liquuntur sanguine guttae
 Et terram tabo maculant. Mihi frigidus horror
 Membra quatit, gelidusque coit formidine sanguis. 30
 Rursus et alterius lentum convellere vimen
 Insequor et causas penitus temptare latentes :
 Ater et alterius sequitur de cortice sanguis.
 Multa movens animo Nymphas venerabar agrestes
 Gradivomque patrem, Geticis qui praesidet arvis, 35
 Rite secundarent visus omenque levarent.
 Tertia sed postquam maiore hastilia nisu
 Adgredior genibusque adversae obluctor harenae,
 (Eloquar an sileam?) gemitus lacrimabilis imo
 Auditur tumulo, et vox reddita fertur ad aures : 40
 'Quid miserum, Aenea, laceras? iam parce sepulto,
 'Parce pias scelerare manus: non me tibi Troia
 'Externum tulit aut cruor hic de stipite manat.
 'Heu fuge crudeles terras, fuge litus avarum.
 'Nam Polydorus ego: hic confixum ferrea texit 45
 'Telorum seges et iaculis increvit acutis.'
 Tum vero ancipiti mentem formidine pressus
 Obstipui steteruntque comae et vox faucibus haesit.
 Hunc Polydorum auri quondam cum pondere magno
 Infelix Priamus furtim mandarat alendum 50
 Thraeicio regi, cum iam diffideret armis
 Dardaniae cingique urbem obsidione videret.
 Ille, ut opes fractae Teucrum, et Fortuna recessit/
 Res Agamemnonias victriciaque arma secutus
 Fas omne abrumpit: Polydorum obtruncat, et auro 55
 Vi potitur. Quid non mortalia pectora cogis,
 Auri sacra fames! postquam pavor ossa reliquit,
 Delectos populi ad proceres primumque parentem
 Monstra deum refero et quae sit sententia posco.
 Omnibus idem animus, scelerata excedere terra, 60
 Linqui pollutum hospitium et dare classibus Austros.
 Ergo instauramus Polydoro funus, et ingens
 Aggeritur tumulo tellus; stant manibus arae
 Caeruleis maestae vittis atraque cupresso,
 Et circum Iliades crinem de more solutae; 65
 Inferimus tepido spumantia cymbia lacte,

Sanguinis et sacri pateras, animamque sepulchro
 Condimus et magna supremum voce ciemus.

Inde ubi prima fides pelago, placataque venti
 Dant maria et lenis crepitans vocat Auster in altum, 70
 Deducunt socii naves et litora complent.

Provehimur portu, terraeque urbesque recedunt.

Sacra mari colitur medio gratissima tellus

Nereidum matri et Neptuno Aegaeo,

Quam pius Arcitenens oras et litora circum 75

Errantem Mycono e celsa Gyaroque revinxit

Immotamque coli dedit et contemnere ventos.

Huc feror, haec fessos tuto placidissima portu

Accipit. Egressi veneramur Apollinis urbem.

Rex Anius, rex idem hominum Phoebique sacerdos, 80

Vittis et sacra redimitus tempora lauro

Occurrit, veterem Anchisen adgnovit amicum.

Iungimus hospitio dextras et tecta subimus.

Templa dei saxo venerabar structa vetusto:

'Da propriam, Thymbraee, domum; da moenia fessis 85

'Et genus et mansuram urbem; serva altera Troiae

'Pergama, reliquias Danaum atque immitis Achilli.

'Quem sequimur? quove ire iubes? ubi ponere sedes?

'Da, pater, augurium atque animis inlabere nostris.'

Vix ea fatus eram: tremere omnia visa repente, 90

Liminaque laurusque dei, totusque moveri

Mons circum et mugire adytis cortina reclusis. -

Summissi petimus terram, et vox fertur ad aures:

'Dardanidae duri, quae vos a stirpe parentum

'Prima tulit tellus, eadem vos ubere laeto 95

'Accipiet reduces. Antiquam exquirite matrem.

'Hic domus Aeneae cunctis dominabitur oris,

'Et nati natorum et qui nascentur ab illis.'

Haec Phoebus; mixtoque ingens exorta tumultu

Laetitia, et cuncti quae sint ea moenia quaerunt, 100

Quo Phoebus vocet errantes iubeatque reverti.

Tum genitor, veterum volvens monimenta virorum,

'Audite, o proceres,' ait 'et spes discite vestras.

'Creta Iovis magni medio iacet insula ponto,

'Mons Idaeus ubi et gentis cunabula nostrae. 105

'Centum urbes habitant magnas, uberrima regna;

'Maximus unde pater, si rite audita recordor,
 'Teucus Rhoeteas primum est advectus in oras
 'Optavitque locum regno. Nondum Ilium et arces
 'Pergameae steterant; habitabant vallibus imis. 110
 'Hinc Mater cultrix Cybelae Corybantiaque aera
 'Idaeumque nemus; hinc fida silentia sacris,
 'Et iuncti currum dominae subiere leones.
 'Ergo agite, et divom ducunt qua iussa sequamur,
 'Placemus ventos et Cnosia regna petamus. 115
 'Nec longo distant cursu: modo Iuppiter adsit,
 'Tertia lux classem Cretaeis sistet in oris.'
 Sic fatus meritos aris mactavit honores,
 Taurum Neptuno, taurum tibi, pulcher Apollo,
 Nigram Hiemi pecudem, Zephyris felicibus albam. 120
 Fama volat pulsum regnis cessisse paternis
 Idomenea ducem, desertaque litora Cretae,
 Hoste vacare domos, sedesque astare relictas.
 Linquimus Ortygiae portus pelagoque volamus,
 Bacchatamque iugis Naxon viridemque Donusam, 125
 Olearon niveamque Paron sparsasque per aequor
 Cycladas et crebris legimus freta concita terris. *hinc munda*
 Nauticus exoritur vario certamine clamor;
 Hortantur socii Cretam proavosque petamus.
 Prosequitur surgens a puppi ventus euntes, 130
 Et tandem antiquis Curetum adlabimur oris.
 Ergo avidus muros optatae molior urbis
 Pergameamque voco, et laetam cognomine gentem
 Hortor amare focos arcemque attollere tectis.
 Iamque fere sicco subductae litore puppes; 135
 Conubiis arvisque novis operata inventus;
 Iura domosque dabam; subito cum tabida membris
 Corrupto caeli tractu miserandaque venit
 Arboribusque satisque lues et letifer annus.
 Linquebant dulces animas aut aegra trahebant 140
 Corpora, tum steriles exurere Sirius agros,
 Arebant herbae et victum seges aegra negabat.
 Rursus ad oraclum Ortygiae Phoebumque remenso
 Hortatur pater ire mari veniamque precari,
 Quam fessis finem rebus ferat, unde laborum 145
 Temptare auxilium iubeat, quo vertere cursus.

Nox erat, et terris animalia somnus habebat:
 Effigies sacrae divom Phrygiique Penates,
 Quos mecum ab Troia mediisque ex ignibus urbis
 Extuleram, visi ante oculos astare iacentis 150
 In somnis, multo manifesti lumine, qua se
 Plena per insertas fundebat luna fenestras,
 Tum sic adfari et curas his demere dictis:
 'Quod tibi delato Ortygiam dicturus Apollo est,
 'Hic canit, et tua nos en ultro ad limina mittit. 155
 'Nos te Dardania incensa tuaque arma secuti,
 'Nos tumidum sub te permensi classibus aequor,
 'Idem venturos tollemus in astra nepotes
 'Imperiumque urbi dabimus. Tu moenia magnis
 'Magna para, longumque fugae ne linque laborem. 160
 'Mutandae sedes. Non haec tibi litora suasit
 'Delius aut Cretae iussit considerare Apollo.
 'Est locus (Hesperiam Grai cognomine dicunt)
 'Terra antiqua, potens armis atque ubere glabrae,
 'Oenotri coluere viri; nunc fama minores 165
 'Italiam dixisse ducis de nomine gentem:
 'Hae nobis propriae sedes, hinc Dardanus ortus,
 'Iasiusque pater, genus a quo principe nostrum.
 'Surge age et haec laetus longaevo dicta parenti
 'Haud dubitanda refer, *Corythum* terrasque requirat 170
 'Ausonias: Dictaea negat tibi Iuppiter arva.'
 Talibus attonitus visis et voce deorum,
 (Nec sopor illud erat, sed coram adgnosceret voltus
 Velatasque comas praesentiaque ora videbar,
 Tum gelidus toto manabat corpore sudor) 175
 Corripio e stratis corpus tendoque supinas
 Ad caelum cum voce manus et munera libo
 Intemerata focis. Perfecto laetus honore
 Anchisen facio certum remque ordine pandō.
 Adgnovit prolem ambiguum geminosque parentes 180
 Seque novo veterum deceptum errore locorum.
 Tum memorat: 'Nate, Iliacis exercite fatis,
 'Sola mihi tales casus Cassandra canebat.
 'Nunc repeto haec generi portendere debita nostro,
 'Et saepe Hesperiam, saepe Italia regna vocare. 185
 'Sed quis ad Hesperiae venturos litora Teucros

‘Crederet? aut quem tum vates Cassandra moveret?

‘Cedamus Phoebo et moniti meliora sequamur.’

Sic ait, et cuncti dicto paremus ovantes.

Hanc quoque deserimus sedem, paucisque relictis 190

Vela damus vastumque cava trabe currimus aequor.

Postquam altum tenuere rates nec iam amplius ullae

Apparent terrae, caelum undique et undique pontus,

Tum mihi caeruleus supra caput astitit imber

Noctem hiememque ferens, et inhorruit unda tenebris. 195

Continuo venti volvunt mare magnaue surgunt

Aequora; dispersi iactamur gurgite vasto;

Involvere diem nimbi, et nox umida caelum

Abstulit, ingeminant abruptis nubibus ignes.

Excitimur cursu et caecis erramus in undis. 200

Ipsae diem noctemque negat discernere caelo

Nec meminisse viae media Palinurus in unda.

Tres adeo incertos caeca caligine soles

Erramus pelago, totidem sine sidere noctes.

Quarto terra die primum se attollere tandem 205

Visa, aperire procul montes ac volvere fumum.

Vela cadunt, remis insurgimus, haud mora, nautae

Adnixi torquent spumas et caerula verrunt.

Servatum ex undis Strophadum me litora primum

Excipiunt. Strophades Graio stant nomine dictae 210

Insulae Ionio in magno, quas dira Celaeno

Harpyiaeque colunt aliae, Phineia postquam

Clausa domus mensasque metu liquere priores.

Tristius haud illis monstrum, nec saevior ulla

Pestis et ira deum Stygiis sese extulit undis. 215

Virginei volucrum voltus, foedissima ventris

Proluvies, uncaeque manus et pallida semper

Ora fame.

Huc ubi delati portus intravimus, ecce

Laeta boum passim campis armenta videmus 220

Caprigenumque pecus nullo custode per herbas.

Inruimus ferro, et divos ipsumque vocamus

In partem praedamque Iovem: tum litore curvo

Exstruimusque toros dapibusque epulamur opimis.

At subitae horridico lapsu de montibus adsunt 225

Harpyiae et magnis quatiant clangoribus alas,

Diripiuntque dapes contactuque omnia foedant
 Immundo, tum vox taetrum dira inter odorem.
 Rursum in secessu longo sub rupe cavata
 Arboribus clausam circum atque horrentibus umbris 230
 Instruimus mensas arisque reponimus ignem:
 Rursum ex diverso caeli caecisque latebris
 Turba sonans praedam pedibus circumvolat uncis,
 Polluit ore dapes. Sociis tunc arma capessant
 Edico, et dira bellum cum gente gerendum. 235
 Haud secus ac iussi faciunt, tectosque per herbam
 Disponunt enses et scuta latentia condunt.
 Ergo ubi delapsae sonitum per curva dedere
 Litora, dat signum specula Misenus ab alta
 Aere cavo. Invadunt socii et nova proelia tentant, 240
 Obscenas pelagi ferro foedare volucres.
 Sed neque vim plumis ullam nec volnera tergo
 Accipiunt, celerique fuga sub sidera lapsae
 Semesam praedam et vestigia foeda relinquunt.
 Una in praecelsa consedit rupe Celaeno, 245
 Infelix vates, rumpitque hanc pectore vocem:
 'Bellum etiam pro caede boum stratisque iuven-
 cis,
 'Laomedontiadae, bellumne inferre paratis
 'Et patrio Harpyias insontes pellere regno?
 'Accipite ergo animis atque haec mea figite dicta, 250
 'Quae Phoebus Pater omnipotens, mihi Phoebus Apollo
 'Praedixit, vobis Furiarum ego maxima pando.
 'Italiam cursu petitis, ventisque vocatis
 'Ibitis Italiam portusque intrare licebit;
 'Sed non ante datam cingetis moenibus urbem, 255
 'Quam vos dira fames nostraeque iniuria caedis
 'Ambesas subigat malis absumere mensas.'
 Dixit, et in silvam pinnis ablata refugit.
 At sociis subita gelidus formidine sanguis
 Deriguit: cecidere animi, nec iam amplius armis 260
 Sed votis precibusque iubent exposcere pacem,
 Sive deae seu sint dirae obscenaque volucres.
 Et pater Anchises passis de litore palmis
 Numina magna vocat meritosque indicit honores:
 'Di prohibete minas; di talē avertite casum 265
 'Et placidi servate pios.' Tum litore funem

See Postgate's Prop.
to vi. 18.

Deripere excussosque iubet laxare rudentes.
Tendunt vela noti; ferimur spumantibus undis,
Qua cursum ventusque gubernatorque vocabat.
Iam medio apparet fluctu nemorosa Zacynthos

270

Dulichiumque Sameque et Neritos ardua saxis.
Effugimus scopulos Ithacae, Laertia regna,
Et terram altricem saevi execramur Ulixi.
Mox et Leucatae nimbose cacumina montis
Et formidatus nautis aperitur Apollo.

275

Hunc petimus fessi et parvae succedimus urbi;
Ancora de prora iacitur, stant litore puppes.

Ergo insperata tandem tellure potiti
Lustramurque Iovi votisque incedimus aras
Actiaque Iliacis celebramus litora ludis.
Exercent patrias oleo labente palaestras
Nudati socii; iuvat evasisse tot urbes
Argolicas, mediosque fugam tenuisse per hostes.
Interea magnum sol circumvolvitur annum,
Et glacialis hiemps Aquilonibus asperat undas:

280

Aere cavo clipeum, magni gestamen Abantis,
Postibus adversis figo et rem carmine signo
'AENEAS HAEC DE DANAIS VICTORIBUS ARMA.'

285

Linquere tum portus iubeo et considerare transtris.
Certatim socii feriunt mare et aequora verrunt.
Protinus aërias Phaeacum abscondimus arces
Litoraque Epiri tegimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem.

290

Hic incredibilis rerum fama occupat aures,
Priamiden Helenum Graias regnare per urbes;
Coniugio Aeacidae Pyrrhi sceptrisque potitum,
Et patrio Andromachen iterum cessisse marito.

295

Obstipui, miroque incensum pectus amore
Compellare virum et casus cognoscere tantos.
Progredior portu, classes et litora linquens,
Sollemnes cum forte dapes et tristia dona

300

Ante urbem in luco falsi Simoentis ad undam
Libabat cineri Andromache manesque vocabat
Hectoreum ad tumulum, viridi quem caespite inanem
Et geminas, causam lacrimis, sacraverat aras.
Ut me conspexit venientem et Troia circum

305

Arma amens vidit, magnis exterrita monstribus
 Deriguit visu in medio; calor ossa reliquit;
 Labitur, et longo vix tandem tempore fatur:
 'Verane te facies, verus mihi nuntius affers, 310
 'Nate dea? vivisne? aut, si lux alma recessit,
 'Hector ubi est?' dixit, lacrimasque effudit et omnem
 Implevit clamore locum. Vix pauca furenti
 Subicio et raris turbatus vocibus hisco:
 'Vivo equidem, vitamque extrema per omnia duco; 315
 'Ne dubita, nam vera vides.
 'Heu quis te casus deiectam coniuge tanto
 'Excipit, aut quae digna satis fortuna revisit?
 'Hectoris Andromache Pyrrhin' conubia servas?'
 Deiecit vultum et demissa voce locuta est; 320
 'O felix una ante alias Priameia virgo,
 'Hostilem ad tumulum Troiae sub moenibus altis
 'Iussa mori, quae sortitus non pertulit ullos
 'Nec victoris heri tetigit captiva cubile!
 'Nos patria incensa diversa per aequora vectae 325
 'Stirpis Achilleae fastus iuvenemque superbum,
 'Servitio enixae, tulimus; qui deinde secutus,
 'Ledaeam Hermionen Lacedaemoniosque hymenaeos
 'Me famulo famulamque Heleno transmisit habendam.
 'Ast illum ereptae magno flammatus amore 330
 'Coniugis et scelerum furiis agitatius Orestes
 'Excipit incautum patriasque obtruncat ad aras.
 'Morte Neoptolemi regnorum reddita cessit
 'Pars Heleno, qui Chaonios cognomine campos
 'Chaoniamque omnem Troiano a Chaone dixit, 335
 'Pergamaque Iliacamque iugis hanc addidit arcem.
 'Sed tibi qui cursum venti, quae fata dedere?
 'Aut quisnam ignarum nostris deus appulit oris?
 'Quid puer Ascanius? superatne et vescitur aura?
 'Quem tibi iam Troia 340
 'Ecqua tamen puero est amissae cura parentis?
 'Ecquid in antiquam virtutem animosque viriles
 'Et pater Aeneas et avunculus excitat Hector?'
 Talia fundebat lacrimans longosque ciebat
 Incassum fletus, cum sese a moenibus heros 345
 Priamides multis Helenus comitantibus affert

- Adgnoscitque suos laetusque ad limina ducit.
 Et multum lacrimas verba inter singula fundit.
 Procedo, et parvam Troiam simulataque magnis
 Pergama et arentem Xanthi cognomine rivum 350
 Adgnosco Scaeeaeque amplector limina portae.
 Nec non et Teucris socia simul urbe fruuntur.
 Illos porticibus rex accipiebat in amplis:
 Aulæ medio libabant pocula Bacchi
 Impositis auro dapibus paterasque tenebant. 355
- Iamque dies alterque dies processit, et auræ
 Vela vocant tumidoque inflatur carbasus Austro:
 His vatem adgredior dictis ac talia quaeso:
 'Troïugena, interpres divom, qui numina Phoebi,
 'Qui tripodas Clarii et laurus, qui sidera sentis 360
 'Et volucrum linguas et praepectis omina pinnae,
 'Fare age: namque omnis cursum mihi prospera dixit
 'Religio, et cuncti suaserunt numine divi
 'Italiam petere et terras temptare repostas;
 'Sola novum dictoque nefas Harpyia Celaeno 365
 'Prodigium canit et tristes denuntiat iras
 'Obscenamque famem: quae prima pericula vito?
 'Quidve sequens tantos possim superare labores?'
 Hic Helenus caesis primum de more iuvencis
 Exorat pacem divom vittasque resolvit 370
 Sacratî capitis, meque ad tua limina, Phoebe,
 Ipse manu multo suspensum numine ducit,
 Atque haec deinde canit divino ex ore sacerdos:
 'Nate dea (nam te maioribus ire per altum
 'Auspiciis manifesta fides; sic fata deum rex 375
 'Sortitur volvitque vices, is vertitur ordo),
 'Pauca tibi e multis, quo tutior hospita lustres
 'Aequora et Ausonio possis considerare portu,
 'Expeditam dictis; prohibent nam cetera Parcae
 'Scire Helenum, farique vetat Saturnia Iuno. 380
 'Principio Italiam, quam tu iam rere propinquam
 'Vicinosque, ignare, paras invadere portus,
 'Longa procul longis via dividit invia terris.
 'Ante et Trinacria lentandus remus in unda
 'Et salis Ausonii lustrandum navibus aequor 385
 'Infernique lacus Aëæaeque insula Circae,

'Quam tuta possis urbem componere terra.
 'Signa tibi dicam, tu condita mente teneto:
 'Cum tibi sollicito secreti ad fluminis undam
 'Litoreis ingens inventa sub ilicibus sus 390
 'Triginta capitum fetus enixa iacebit,
 'Alba, solo recubans, albi circum ubera nati,
 'Is locus urbis erit, requies ea certa laborum.
 'Nec tu mensarum morsus horresce futuros:
 'Fata viam invenient aderitque vocatus Apollo. 395
 'Has autem terras Italique hanc litoris oram,
 'Proxima quae nostri perfunditur aequoris aestu,
 'Effuge: cuncta malis habitantur moenia Graeis.
 'Hic et Narycii posuerunt moenia Locri
 'Et Sallentinos obsedit milite campos 400
 'Lyctius Idomeneus: hic illa ducis Meliboei
 'Parva Philoctetae subnixa Peteliæ muro.
 'Quin ubi transmissae steterint trans aequora classes,
 'Et positis aris iam vota in litore solves,
 'Purpureo velare comas adopertus amictu, 405
 'Ne qua inter sanctos ignes in honore deorum
 'Hostilis facies occurrat et omina turbet.
 'Hunc socii morem sacrorum, hunc ipse teneto,
 'Hac casti maneant in religione nepotes.
 'Ast ubi digressum Siculae te admoverit orae 410
 'Ventus, et angusti rarescent claustra Pelori,
 'Laeva tibi tellus et longo laeva petantur
 'Aequora circuitu; dextrum fuge litus et undas.
 'Haec loca vi quondam et vasta convolsa ruina
 '(Tantum aevi longinqua valet mutare vetustas) 415
 'Dissiluisse ferunt, cum protinus utraque tellus
 'Una foret: venit medio vi pontus et undis
 'Hesperium Siculo latus abscidit, arvaeque et urbes
 'Litore diductas angusto interluit aestu.
 'Dextrum Scylla latus, laevum inplacata Charybdis 420
 'Obsidet, atque imo barathri ter gurgite vastos
 'Sorbet in abruptum fluctus rursusque sub auras
 'Erigit alternos et sidera verberat unda.
 'At Scyllam caecis cohibet spelunca latebris
 'Ora exertantem et naves in saxa trahentem. 425
 'Prima hominis facies et pulchro pectore virgo

'Pube tenuis, postrema immani corpore pistris
 'Delphinum caudas utero commissa luporum.
 'Praestat Trinacrii metas lustrare Pachyni
 'Cessantem longos et circumflectere cursus, 430
 'Quam semel informem vasto vidisse sub antro
 'Scyllam et caeruleis canibus resonantia saxa.
 'Praeterea si qua est Heleno prudentia vati,
 'Si qua fides, animum si veris implet Apollo,
 'Unum illud tibi, nate dea, proque omnibus unum 435
 'Praedicam et repetens iterumque iterumque monebo:
 'Iunonis magnae primum prece numen adora,
 'Iunoni cane vota libens dominamque potentem
 'Supplicibus supera donis; sic denique victor
 'Trinacria fines Italos mittere relicta. 440
 'Huc ubi delatus Cymaeam accesseris urbem
 'Divinosque lacus et Averno sonantia silvis,
 'Insanam vatem adspicies, quae rupe sub ima
 'Fata canit foliisque notas et nomina mandat.
 'Quaecumque in foliis descripsit carmina virgo, 445
 'Digerit in numerum atque antro seclusa relinquit.
 'Illa manent immota locis neque ab ordine cedunt.
 'Verum eadem, verso tenuis cum cardine ventus
 'Impulit et teneras turbavit ianua frondes,
 'Numquam deinde cavo volitantia prendere saxo 450
 'Nec revocare situs aut iungere carmina curat:
 'Inconsulti abeunt sedemque odere Sibyllae.
 'Hic tibi ne qua morae fuerint dispendia tanti,
 'Quamvis increpitent socii et vi cursus in altum
 'Vela vocet possisque sinus implere secundos, 455
 'Quin adeas vatem precibusque oracula poscas
 'Ipsa canat vocemque volens atque ora resolvat.
 'Illa tibi Italiae populos venturaque bella,
 'Et quo quemque modo fugiasque ferasque laborem,
 'Expediet, cursusque dabit venerata secundos. 460
 'Haec sunt, quae nostra liceat te voce moneri.
 'Vade age et ingentem factis fer ad aethera Troiam.'
 Quae postquam vates sic ore effatus amico est,
 Dona dehinc auro graviā sectoque elephanto
 Imperat ad naves ferri, stipatque carinis 465
 Ingens argentum Dodonaeosque lebetas,

Loricam consertam hamis auroque trilicem,
 Et conum insignis galeae cristasque comantes,
 Arma Neoptolemi. Sunt et sua dona parenti.
 Addit equos additque duces,
 Remigium supplet, socios simul instruit armis.

470

Interea classem velis aptare iubebat
 Anchises, fieret vento mora ne qua ferenti.
 Quem Phoebi interpretis multo compellat honore:
 'Coniugio, Anchisa, Veneris dignate superbo,
 'Cura deum, bis Pergameis erepte ruinis,
 'Ecce tibi Ausoniae tellus: hanc arripe velis.
 'Et tamen hanc pelago praeterlabare necesse est:
 'Ausoniae pars illa procul, quam pandit Apollo.
 'Vade' ait, 'o felix nati pietate. Quid ultra
 'Provehor et fando surgentes demoror Austros?'

475
*Hec ille
 Agamemnon*

480

Nec minus Andromache digressu maesta supremo
 Fert picturatas auri subtemine vestes
 Et Phrygiam Ascanio chlamydem, nec cedit honori,
 Textilibusque onerat donis ac talia fatur:

485

'Accipe et haec, manuum tibi quae monimenta mearum
 'Sint, puer, et longum Andromachae testentur amorem,
 'Coniugis Hectoreae. Cape dona extrema tuorum,
 'O mihi sola mei super Astyanactis imago.
 'Sic oculos, sic ille manus, sic ora ferebat,
 'Et nunc aequali tecum pubesceret aevo.'

490

Hos ego digrediens lacrimis adfabar obortis:

'Vivite felices, quibus est fortuna peracta
 'Iam sua: nos alia ex aliis in fata vocamur.
 'Vobis parta quies, nullum maris aequor arandum,
 'Arva neque Ausoniae semper cedentia retro
 'Quaerenda. Effigiem Xanthi Troiamque videtis,
 'Quam vestrae fecere manus melioribus, opto,
 'Auspiciis, et quae fuerint minus obvia Graiis.

*See p. 7 (at
 17)*

500

'Si quando Thybrim vicinaque Thybridis arva
 'Intraro gentique meae data moenia cernam,
 'Cognatas urbes olim populosque propinquos
 'Epiro, Hesperia, quibus idem Dardanus auctor
 'Atque idem casus, unam faciemus utramque
 'Troiam animis; maneat nostros ea cura nepotes.'

505

Provehimur pelago vicina Ceraunia iuxta,

Unde iter Italiam cursusque brevissimus undis.
 Sol ruit interea et montes umbrantur opaci.
 Sternimur optatae gremio telluris ad undam
 Sortiti remos, passimque in litore sicco 510
 Corpora curamus: fessos sopor irrigat artus.
 Necdum orbem medium Nox horis acta subibat:
 Haud segnis strato surgit Palinurus et omnes
 Explorat ventos atque auribus aëra captat;
 Sidera cuncta notat tacito labentia caelo, 515
 Arcturum pluviasque Hyadas geminosque Triones,
 Armatumque auro circumspicit Oriona.
 Postquam cuncta videt caelo constare sereno,
 Dat clarum e puppi signum: nos castra movemus
 Temptamusque viam et velorum pandimus alas. 520
 Iamque rubescebat stellis Aurora fugatis,
 Cum procul obscuros colles humilemque videmus
 Italiam. Italiam primus conclamat Achates,
 Italiam laeto socii clamore salutant.
 Tum pater Anchises magnum cratera corona 525
 Induit implevitque mero divosque vocavit
 Stans prima in puppi:
 'Di maris et terrae tempestatumque potentes,
 'Ferte viam vento facilem et spirate secundi.'
 Crebrescunt optate aerae, portusque patescit 530
 Iam propior, templumque apparet in arce Minervae.
 Vela legunt socii et proras ad litora torquent.
 Portus ab Euroo fluctu curvatus in arcum;
 Obiectae salsa spumant aspergine cautes,
 Ipse latet: gemino demittunt bracchia muro 535
 Turriti scopuli refugitque ab litore templum.
 Quattuor hic, primum omen, equos in gramine vidi
 Tondentes campum late, candore nivali.
 Et pater Anchises 'Bellum, o terra hospita, portas:
 'Bello armantur equi, bellum haec armenta minantur.
 'Sed tamen idem olim curru succedere sueti 541
 'Quadrupedes, et frena iugo concordia ferre:
 'Spes et pacis' ait. Tum numina sancta precamur
 Palladis armisonae, quae prima accepit ovantes,
 Et capita ante aras Phrygio velamur amictu; 545
 Praeceptisque Heleni, dederat quae maxima, rite

Iunoni Argivae iussos adolemus honores.
 Haud mora, continuo perfectis ordine votis
 Cornua velatarum obvertimus antemnarum
 Graiugenumque domos suspectaque linquimus arva. 550
 Hinc sinus Herculei, si vera est fama, Tarenti
 Cernitur; attollit se diva Lacinia contra
 Caulonisque arces et navifragum Scylaceum.
 Tum procul e fluctu Trinacria cernitur Aetna,
 Et gemitum ingentem pelagi pulsataque saxa 555
 Audimus longe fractasque ad litora voces,
 Exultantque vada atque aestu miscentur harenae.
 Et pater Anchises 'Nimirum haec illa Charybdis;
 'Hos Helenus scopulos, haec saxa horrenda canebat.
 'Eripite, o socii, pariterque insurgite remis.' 560
 Haud minus ac iussi faciunt, primusque rudentem
 Contorsit laevas proram Palinurus ad undas:
 Laevam cuncta cohors remis ventisque petivit.
 Tollimur in caelum curvato gurgite, et idem
 Subducta ad manes imos desedimus unda. 565
 Ter scopuli clamorem inter cava saxa dedere,
 Ter spumam elisam et rorantia vidimus astra.
 Interea fessos ventus cum sole reliquit,
 Ignarique viae Cyclopum adlabimur oris.
 Portus ab accessu ventorum immotus et ingens 570
 Ipse; sed horrificis iuxta tonat Aetna ruinis,
 Interdumque atram prorumpit ad aethera nubem
 Turbine fumantem piceo et candente favilla
 Attollitque globos flammarum et sidera lambit;
 Interdum scopulos avolsaque viscera montis 575
 Erigit eructans liquefactaque saxa sub auras
 Cum gemitu glomerat fundoque exaestuat imo.
 Fama est Enceladi semiustum fulmine corpus
 Urgeri mole hac, ingentemque insuper Aetnam
 Impositam ruptis flammam expirare caminis, 580
 Et fessum quotiens mutet latus, intremere omnem
 Murmure Trinacriam et caelum subtexere fumo.
 Noctem illam tecti silvis immania monstra
 Perferimus, nec quae sonitum det causa videmus.
 Nam neque erant astrorum ignes nec lucidus aethra 585
 Siderea polus, obscuro sed nubila caelo,

Et lunam in nimbo nox intempesta tenebat. ✓

Postera iamque dies primo surgebat Eoo,
Umentemque Aurora polo dimoverat umbram:

Cum subito e silvis macie confecta suprema 590

Ignoti nova forma viri miserandaque cultu

Procedit supplexque manus ad litora tendit.

Respicimus: dira inluvies inmissaque barba,

Consertum tegumen spinis; at cetera Graius,

Et quondam patriis ad Troiam missus in armis. 595

Isque ubi Dardanios habitus et Troia vidit

Arma procul, paulum aspectu conterritus haesit

Continuitque gradum; mox sese ad litora praeceps

Cum fletu precibusque tulit: 'Per sidera testor,

'Per superos atque hoc caeli spirabile numen, 600

'Tollite me, Teucris; quascumque abducite terras:

'Hoc sat erit. Scio me Danais e classibus unum,

'Et bello Iliacos fateor petiisse penates.

'Pro quo, si sceleris tanta est iniuria nostri,

'Spargite me in fluctus vastoque inmergite ponto. 605

'Si pereo, hominum manibus periisse iuvabit.'

Dixerat, et genua amplexus genibusque volutans

Haerebat. Qui sit fari, quo sanguine cretus,

Hortamur, quae deinde agitet fortuna fateri.

Ipse pater dextram Anchises haud multa moratus 610

Dat iuveni, atque animum praesenti pignore firmat.

Ille haec deposita tandem formidine fatur:

'Sum patria ex Ithaca, comes infelicitis Ulixi,

'Nomine Achaemenides, Troiam genitore Adamasto

'Paupere (mansissetque utinam fortuna!) profectus. 615

'Hic me, dum trepidi crudelia limina linquunt,

'Inmemores socii vasto Cyclopi in antro

'Deseruere. Domus sanie dapibusque cruentis,

'Intus opaca, ingens. Ipse arduus altaque pulsat,

'Sidera (di talem terris avertite pestem!) 620

'Nec visu facilis nec dictu affabilis ulli.

'Visceribus miserorum et sanguine vescitur atro.

'Vidi egomet duo de numero cum corpora nostro

'Prensa manu magna medio resupinus in antro

'Frangeret ad saxum, sanieque expersa natarent 625

'Limina; vidi atro cum membra fluentia tabo

553
12

- 'Manderet et tepidi tremerent sub dentibus artus.
 'Haud impune quidem : nec talia passus Ulixes
 'Oblitusve sui est Ithacus discrimine tanto.
 'Nam simul expletus dapibus vinoque sepultus 630
 'Cervicem inflexam posuit iacuitque per antrum
 'Immensus saniem eructans et frusta cruento
 'Per somnum commixta mero, nos magna precati
 'Numina sortitique vices una undique circum
 'Fundimur, et telo lumen terebramus acuto 635
 'Ingens, quod torva solum sub fronte latebat,
 'Argolici clipei aut Phoebæ lampadis instar,
 'Et tandem laeti sociorum ulciscimur umbras.
 'Sed fugite, o miseri, fugite atque ab litore funem
 'Rumpite. 640
 'Nam qualis quantusque cavo Polyphemus in antro
 'Lanigeras claudit pecudes atque ubera pressat,
 'Centum alii curva hæc habitant ad litora volgo
 'Infandi Cyclopes, et altis montibus errant.
 'Tertia iam lunæ se cornua lumine complent, 645
 'Cum vitam in silvis inter deserta ferarum
 'Lustra domosque traho, vastosque ab rupe Cyclopas
 'Prospicio sonitumque pedum vocemque tremesco.
 'Victum infelicem, baccas lapidosaque corna,
 'Dant rami, et volsis pascunt radicibus herbae. 650
 'Omnia conlustrans hanc primum ad litora classem
 'Conspexi venientem. Huic me, quaecumque fuisset,
 'Addixi : satis est gentem effugisse nefandam.
 'Vos animam hanc potius quocumque absumite leto.'
 Vix ea fatus erat, summo cum monte videmus 655
 Ipsum inter pecudes vasta se mole moventem
 Pastorem Polyphemum, et litæ nota petentem,
 Monstrum horrendum, informe, ingens, cui lumen ademp-
 tum
 Trunca manu pinus regit et vestigia firmat;
 Lanigeræ comitantur oves ; ea sola voluptas 660
 Solamenque mali.
 Postquam altos tetigit fluctus et ad aequora venit,
 Luminis effossi fluidum lavit inde cruorem
 Dentibus infrendens gemitu, graditurque per aequor
 Iam medium, necdum fluctus latera ardua tinxit. 665

Nos procul inde fugam trepidi celerare recepto
 Supplice sic merito, tacitique incidere funem,
 Verrimus et proni certantibus aequora remis.
 Sensit, et ad sonitum vocis vestigia torsit.
 Verum ubi nulla datur dextra adfectare potestas, 670
 Nec potis Ionios fluctus aequare sequendo,
 Clamorem immensum tollit, quo pontus et omnes
 Contremuere undae, penitusque exterrita tellus
 Italiae, curvisque immugiit Aetna cavernis.
 At genus e silvis Cyclopum et montibus altis 675
 Excitum ruit ad portus et litora complent.
 Cernimus adstantes nequiquam lumine torvo
 Aetnaeos fratres, caelo capita alta ferentes,
 Concilium horrendum: quales cum vertice celso
 Aëriae quercus aut coniferae cyparissi 680
 Constiterunt, silva alta Iovis lucusve Dianae.
 Praecipites metus acer agit quocumque rudentes
 Excutere et ventis intendere vela secundis.
 Contra iussa monent Heleni Scyllam atque Charybdin
 Inter, utramque viam leti discrimine parvo, 685
 Ni teneant cursus: certum est dare linthea retro.
 Ecce autem Boreas angusta ab sede Pelori
 Missus adest: vivo praetervehor ostia saxo
 Pantagiae Megarosque sinus Thapsumque iacentem.
 Talia monstrabat relegens errata retrorsus 690
 Litora Achaemenides, comes infelicis Ulixi.
 Sicanio praetenta sinu iacet insula contra
 Plemurium undosum; nomen dixere priores
 Ortygiam. Alpheum fama est huc Elidis amnem
 Occultas egisse vias subter mare, qui nunc 695
 Ore, Arethusa, tuo Siculis confunditur undis.
 Iussi numina magna loci veneramur. Et inde
 Exsupero praepingue solum stagnantis Helori:
 Hinc altas cautes proiectaque saxa Pachyni
 Radimus, et fatis numquam concessa moveri 700
 Adparet Camarina procul, campique Geloi,
 Immanisque Gela fluvii cognominis dicta.
 Arduus inde Acragas ostentat maxima longe
 Moenia, magnanimum quondam generator equorum;
 Teque datis linquo velis, palmosa Selinus, 705

Et vada dura lego saxis Lilybeïa caecis.
Hinc Drepani me portus et inlaetabilis ora
Accipit. Hic pelagi tot tempestatibus actis
Heu genitorem, omnis curae casusque levamen,
Amitto Anchisen. Hic me, pater optime, fessum
Deseris, heu tantis nequiquam erepte periclis:
Nec vates Helenus, cum multa horrenda moneret,
Hos mihi praedixit luctus, non dira Celaeno.
Hic labor extremus, longarum haec meta viarum.
Hinc me digressum vestris deus appulit oris."

710

715

Sic pater Aeneas intentis omnibus unus
Fata renarrabat divom cursusque docebat.
Conticuit tandem factoque hic fine quievit.

NOTES.

[1—12. After fall of Troy, we build a fleet, and in the spring go forth to meet our fate.]

1. *res Asiae*, 'the power of Asia', stately exaggeration for the kingdom of Troy. So the war is called 'the conflict of either world, of Europe and Asia' VII. 224.

2. *inmeritam*, 'undeserving of ill' i.e. 'innocent': as often.

3. *Ilium* and *Troia*, the two names in Homer for the one city.

humo fumat, 'lies smoking on the ground', i.e. 'a smoking ruin'.

humo, local abl. variation for ordinary *humi*. So *sedit humo*, Ov. *M.* IV. 261, *figat humo plantas*, Georg. IV. 115.

The change to the present is natural, as it describes the *state* following the sack: and also leads on easily to the historic presents which follow.

Neptunia, for the story of king Laomedon and Neptune see 248.

The epithet marks the contrast between the divine origin and utter destruction of the town.

4. *diversa*, 'distant', *desertas*, 'unpeopled' lands: the exiles do not yet know where they are to settle, and naturally they must go far from the settlements of men.

5. *divom*, old form of gen. instead of *divorum*: so *deum*, *Aeneadum*, *superum*, *caelicolum*, 21.

6. *Antandros*, city on Adramyttian gulf, just south of Mt. Ida.

molimur, 'we toil at'; here 'we build': always of effort, though describing various acts, as *hurling* (*mol. fulmina*) *G.* I. 329: *driving* (*m. habenas*) *Aen.* XII. 327: *planning* (*m. fugam*) *Aen.* II. 109.

7. *ubi...detur*, 'where it is allowed': present, because the destiny is now fixed, though the realisation is future.

9. *dare fatis vela*, 'to spread our sails to fate', a bold and terse expression for sailing away to meet their unknown fortune.

Either *et* or *cum* may begin the apodosis to *Vix prima inceperat aestas*: but it is rather smoother to take *cum* as introducing it. 'Scarce had the first summer days begun, Anchises urging us to sail out and seek our fate—when I leave &c.' Otherwise *tum* would be more natural.

12. Notice the majestic sound: it well suggests the *greatness* of the hero and his destiny. 'I go forth an exile to the deep, with my people and my son, the Guardians of my home, and our Great Gods'. Vergil has made skilful use of a rude but powerful line of Ennius '*Dono, ducite, doque volentibus cum magnis Dis*'.

Penates, gods of the household, including images of special gods, such as Iuno, Iuppiter, &c. and sacred relics too.

[13—68. We land first in Thrace. There as we attempt to settle an omen is sent us. As I was pulling up a myrtle, blood flowed and a voice was heard, telling us Polydorus was buried here: we must fly. Polydorus, given to the king of Thrace to rear, had been murdered. We resolve to quit the defiled land: Polydorus we appease with burial rites.]

13. *Mavortia*. Thrace being specially under the protection of Mavors or Mars, god of war, see 35.

colitur, 73.

14. *Lycurgo* mentioned in the *Iliad* as king of Thrace. [*Thracēs*, Greek form.]

The dative after the passive is in imitation of the Greek dative after *perfect passive* (καλῶς πέπρακται ἐκείνῳ), common in Augustans: e.g. *nulla audita mihi* I. 326: *nihil tibi relictum*, VI. 509: *iuncta est mihi dextra* VIII. 169.

V. also stretches the use of *regno*, which in prose is intransitive.

15. *hospitium* goes easily in apposition with *terra*, *Penates* more loosely: one leads to the other. 'A land of old friendship and welcome for Troy'.

16. *dum...fuit*, 'while our fortune lasted': observe *dum* with perfect, always possible when the emphasis is on the *fact* not on the *duration*, as *dum res stetit* Ilia I. 268: *dum terra labores praebuilt* X. 321: *dum texti* Imaona X. 424.

17. *fatis iniquis*, abl. of attendant circumstances. *iniquis* means as often 'unfavourable'. 'The fates not favouring my emprise'.

18. *Aeneadae*, 'sons of Aeneas'. We know of no place or settlement in Thrace with such a name: but the worship of *Aphrodite Aeneias* in Sicily, and other accidental resemblances, seem to have given rise to more than one story or invention like the present one.

19. *Dionaeae matri*, 'my mother, daughter of Dione', the goddess Venus or Aphrodite called in Homer (*Il.* v. 370) daughter of Dione. [The name is originally a fem. form of Di- or Zeus: and is etymologically the same as the Latin *Iuno*.]

20. *auspicius*: he offered to them 'as favouring his work', a reverent way of entreating their favour.

23. 'The myrtle-thicket of bristling spears': the myrtle and cornel-shoots being used for shafts. *G.* II. 447 *myrtus validis hastilibus et bona bello cornus*.

28. 'Black blood-drops trickle out, and with foul spots stain the ground'. Notice the Vergilian variation *guttae...sanguine*, lit. 'drops trickle with blood'. Cf. *nigro pulvere nubem, virgulta sonantia lauro, pictas abiete puppes*.

30. *gelidus coit*, 'freezes'.

32. *insequor*, 'I proceed', slightly strained but not unnatural

meaning. The infin. prolate is used by poets (especially Vergil) with many more verbs than by prose writers, in fact with any verb implying wish, haste, order, intention, refusal, &c. V. has inf. with *hortor*, *inpello*, *adgredior*, *insto*, *parco*, *ardeo*, *tendo*, *suadeo*, *abnego*, *agito*, *monstro*, *fugio*, *oro*, &c.

penitus, properly 'far in' is expressive here: 'deeply probe the hidden cause'.

35. *Gradivos*, old name of Mars, the patron god of Thrace, 13.

Geticis: the *Getae* lived near the Danube mouths, and Vergil uses the name loosely for 'Thracian'.

36. *secundarent*, the indirect jussive subjunctive, the commonest form of the petition in Vergil: it depends on *venerabar*: 'prayed...to make the vision propitious, and take away the omen'.

38. 'and strain with knees pressed against the sand', a vivid description.

39. *lacrimabilis*, 'piteous'. The termination *-bilis* implies *fitness*, *appropriateness* &c. to the action of the verbal stem, and is not in itself either active or passive. Thus we have *resonabilis* 'resounding', *penetrabilis* 'piercing', *terribilis* 'alarming', all with active meaning.

42. 'Trojan am I, no stranger to thee: nor does this blood flow from a lifeless stock'. This is far the simplest and best way of taking it. Others (Con. and Pap. following Jahn) understand *externus* again.

44. This is the strangely impressive line which haunted the great Savonarola.

45. 'My pierced body lies covered by an iron crop of spears, shot up into sharp spikes'. Notice the suggestive spiky sound of the line with its gutturals, dentals, and sibilants.

Polydorus, son of Priam king of Troy: his story is fully told below.

47. *mentem pressus*, see below, 65. *incipiti*, 'perplexing'.

48. This line is Vergil's formula for the effect of a horrid sight or surprise. See II. 774.

51. *Thraecio regi*: the Thracian king Polymestor. The tale is well known from Euripides' *Hecuba*.

52. *Dardania* from *Dardanus*, ancient king of Troy and ancestor of Trojan princes.

54. 'Clave to Agamemnon's standard and his triumphant arms' *res* being literally the *power* or *fortunes*. [Agamemnon king of Mycenae who led the Greeks against Troy.]

56. 'To what dost thou not drive the hearts of men, accursed lust of gold!'

quid, internal accus. ('what constraint dost thou not set'). In *Aen.* IV. 412 we find the same phrase of Cruel Love as here of Avarice.

57. *sacer* originally 'devoted to some god for destruction', a kind of religious outlawry. The man so devoted might be killed without the guilt of murder. Hence the old legal formula for criminals, *sacer esto*. From this the word comes to mean 'accursed' 'awful'.

59. *monstra*, 'portents'.

61. 'to quit the guilty land, the friendship defiled', only for variety V. puts the second verb passive. Somewhat similar though easier, V. 772 *agnam caedere* deinde iubet, *solvique ex ordine funem*.

dare classibus Austros, 'to welcome the South winds to our ships' variation for *dare classes Austris*. [The South wind is hardly the most favourable, as they sailed South to Delos: a slight oversight.]

62. *instauramus*, 'we solemnize': *instauro* properly no doubt 'to set up', then used of celebrating festivals or holy rites, whence naturally comes the sense to solemnize *afresh*, to renew or repeat: and there may be a suggestion of this here, as Polydorus had been buried *amiss* before.

63. The Romans usually erected two altars to the shades, *Dis Manibus*, of the dead. Cf. *geminas sacraverat aras* 305. The *Manes* [old adj. *manis* 'good', 'the good people', euphemism for 'the spirits'] were the shades of the dead.

64. *maestus*, as usual of the expression of sorrow: 'decked for the mourning with blue fillets and black cypress'.

65. *Iliades*, Greek form, 'women of Ilium' or Troy.

crinem solutae might be acc. of respect, 'unbound as to their hair': but considering Vergil's usage, it is more probably an *accusative of the object after the passive*, a use widely employed by Augustan poets. It imitates the Greek use, either *middle* (like *προβεβλημένος τὴν ἀσπίδα* 'having put his shield before him'), or *passive* (like *ἐπιτετραμμένος τὴν ἀρχὴν* 'having been entrusted with the power'). Vergil probably did not distinguish these uses: and they are often hardly distinguishable. Other examples of the *middle* use are *os impressa toro* IV. 659: *defixus lumina* VI. 56: *curru subiuncta leones* X. 157. And *passives*: *fusus barbam* X. 838: *per pedes traiectus lora* II. 272. *suspensi loculos lacerto* Hor. *Sat.* I VI. 74: below 428. The prose usage would always be abl. abs.

68. The reference is to the farewell cry in the funeral ceremony: '*hæve atque vale*'.

[69—120. They sail to Delos. The priest welcomes them to Apollo's temple: Aeneas prays for an omen. The god bids them seek their *ancient mother*. Anchises reminds them that the cradle of their race is *Crete*, and bids them sail thither. He offers sacrifices to Apollo and the powers of the sea and storms.]

70. *dant placata*, Vergilian for *placant*. So *laxas dare* for *laxare*, I. 63. *vasta dabo* for *vastabo*, IX. 323.

Auster, see note on 61.

lenis crepitans, adj. variation for adv. 'the gently rustling breeze'.

73. *colitur*, richer word for 'lies'. The *tellus* is the sacred island of Delos.

74. *Nereidum matri*: the Nereids were sea-nymphs, daughters of the sea-god Nereus: their mother was Doris.

Neptuno Aegæo, the sea-god Neptune is called *Aegæo* because the poet is speaking of the Aegean sea or Archipelago, in the midst of which lay Delos.

Notice the Greek rhythm: caesura and spondee in fifth foot, and hiatus: such licenses being specially used by Vergil where Greek words or names are employed, so *Dardanio Anchisæ* IX. 647: *Parrhasio Euandro* XI. 31: *languentis hyacinthi* XI. 68.

75. The old story here referred to is that *Latona* mother of Apollo and Diana was sheltered by Iuppiter from the jealousy of Iuno in Delos,

which till that time was a floating island, but which Iuppiter (or acc. to Vergil's version Apollo) fixed with chains.

pius, 'grateful': but the word has reference to the love of the son to the mother and so here is specially appropriate.

Arcitenens, 'god of the bow', Apollo, whose worship was centred in Delos, where there was a magnificent temple and oracle of his.

76. *Myconus* and *Gyarus* are two small neighbouring islands. *Celsa* is an unfortunate epithet, as the island is low, and is even called *humilis* by Ovid.

77. 'And fixed it to be a firm abode and scorn the tempest'. The inf. after *dare* is a common Vergilian constr. in imitation of the Greek epexegetic inf.

80. Anius king of Delos, connected with Aeneas by various tales.

85. The words of the prayer are sufficiently introduced by *venerabar*, though 'he said' is not inserted as usual.

Thymbraeus, name of Apollo from Thymbra in the Troad, where he was worshipped.

'Give us a home' means obviously 'guide us by an oracle' to our home.

87. *Pergama*, the citadel of Troy.

reliquias Danaum means 'remnant saved from the Danaï'. The gen. is slightly strained, but really is *subjective*: 'they left the remnants'.

Danaï, one of the numerous poetic words for 'Greek', from Homer. The words *Grai*, *Achivi*, *Argivi*, *Pelasgi*, *Argolici* are also used.

88. *quem sequimur*, 'whom must we follow?' vivid use of present for future or deliberative: so *quid ago?* XII. 637, *quis apparat?* IX. 146, *quae pericula vito?* 367. So in English 'Do you go abroad this year?' 'Are you dining to-night?'

91. Notice the license *liminaque laurusque*, imitated from Homer (e.g. Λάμπων τε Κλυτίων τε), usually before double consonants, as *lappaequē tribolique*, G. I. 153; *tribulaquē trabeaeque*, ib. 164: *spiculaquē clipeique* A. VII. 186.

92. *mons*, mount Cynthus where the temple was.

mugire &c., 'the shrine flew open, the caldron resounded'. *cortina*, properly a 'bowl' or 'vessel': here the 'caldron' of the god supported on a tripod, with slab at the top where the priest sat to deliver oracles. This at least was the description of the *Delphic* oracle, of which V. uses the same word *cortina*, VI. 347.

94—97. The poet uses a legend that connected Dardanus with Italy, and so gives dignity to his beloved land, by making the immigration of the Trojans *a return to their home*.

The oracle is also a good example of the *misleading* character of such utterances: for of course the Trojans misunderstand it.

94. *duri*, 'hardy', 'suffering': like the Homeric *πολυτλᾶς*.

98. Notice the stately sound. 'And sons, and sons' sons, and the race to be'. The Homeric line which suggests it is (as often) simpler and less impressive.

102. *veterum volvens monimenta virorum*, 'pondering the memories of the men of old'; another stately-sounding phrase. Notice the favourite alliteration of v's.

104. Crete is called the 'island of great Jove' because (according to Hesiod) Rhea the mother of Zeus, to prevent Kronos (Saturn) from swallowing him as he had swallowed her other children, went away to Crete, and was there delivered of Zeus, who was brought up on Mount Ida.

107. *maximus*, 'the first'.

108. *Teucus* or Teucer, one of the mythical ancestors and kings of the Trojans. The tales varied.

Rhoeteum, one of the promontories of the Troad.

111. *hinc*, from Crete. 'The mother who dwells on Cybele' is Cybele the mother of the gods, a Phrygian goddess with the same name as the Phrygian mount Cybele. *Corybantes* were the worshippers who danced in Cybele's honour, to the sound of cymbals. Like Demeter, Cybele had *mysteria* (*fida silentia sacris*) in her worship, and was drawn in a car with yoked lions.

Vergil here traces the Phrygian worship back to Crete as its origin: and as both places had their mount Ida, and each their early tradition about Zeus, the identification or confusion was natural.

112. *fida silentia sacris*, lit. 'hence the rites have their faithful silence', i.e. 'hence come the mysteries veiled in trusty silence' 'the mysteries inviolable'.

115. *Cnosia*, 'Cretan' from *Cnosus*, chief city of Crete, in the centre of n. coast.

116. *modo...adsit*, 'only let Iuppiter help us, the third day shall...' the subj. *adsit* is the jussive, used as so often concessively.

118. *meritos honores*, 'offerings due', slightly unusual sense of both words. *honus* is a favourite word of Vergil, and we find it in various senses. *hymn*, *funeral*, *reward*, *sacrifice*, *prayer*, *adornment*, *beauty*, &c. *aris*, local abl. very common in V. without prep.

[119—20. *Apollo* receives offerings as the god of Delos where they were: the others as the powers of wind and sea whose favour they would need.]

120. *black* offerings were usual to Nether or Evil powers: thus to *Manes* VI. 153: *Night* VI. 250: *Earth* id. ib.

[121—146. Through the islands to Crete. They land and settle: but a pestilence and blight destroy the people and the crops. Anchises bids them return to Delos for fresh guidance.]

122. *Idomenēa* [Epic. acc. Ἰδομενῆα of Ἰδομενεύς] king of Crete. The story is that he had left Crete, and so there were no 'enemies' i.e. Greek inhabitants, for the Trojans to fear.

Servius tells us that Idomeneus, victorious in war, made a Jephthah-vow to offer what first met him. This was his own son, and the result of the wicked offering was a plague which drove the Greeks away.

123. *sedes...relictas*, 'their desolate homes stood ready for us', *astare* being emphatic (as Henry, Con.).

124. *Ortygia*, ancient name of Delos.

pelago, local, 'over the sea'.

125. The four islands named lie in a line s. of Delos, and belong to the large scattered group called Cyclades. Notice the Greek accusative forms.

bacchatam iugis Naxon, 'Naxos with its mountain revels' lit.

'revelled over on its mountains'. *iugis* prob. local. Verg. uses this deponent again passive *G. II. 487 bacchata* Lactenii Taygeta (see 143).

126. *niveam*, because of the famous Parian marble.

127. 'We thread the seas boiling round many an isle' a perfectly natural sense, and *concita* the reading of nearly all the mss. Others (Hen. Con.) read *consita* 'sown' 'studded': also natural, but less supported, and more like a repetition of *sparsas*.

129. *petamus*, oblique jussive so common in V. 'bid us seek'.

131. *Curetes*, priests of the Idaean Zeus or Iuppiter in Crete: like the Corybantes they worshipped with a rude beating of cymbals.

134. *amare*, for inf. see 32. So again 144.

arcemque attollere tectis, 'build high the roofed citadel' is the sense, but the phrase is varied after V.'s manner, who particularly strains the abl. instr. thus: see 28.

135. The comm. raise a difficulty about *fere*. But it does not mean 'almost' with *subductae*, which as everybody sees makes no sense: it goes with *iamque*, qualifying it like our word *just*.

'And the ships were now just beached on the dry shore' &c. So we have *iamque fere* v. 327, 335: *haec fere*, *plerumque fere*, *satis fere*, and with numbers, where the meaning 'nearly' will not suit.

136. *conubiis*, probably (Munro, *Lucr. III. 776*) to be scanned *cōnūbiis* (not as others say, *cōnūbiis*), the *u* being only long in *arsis*, as *conūbia nostra*, IV. 316.

'The youth were busied with marriage and new tillage'.

137—9. Notice the strained and elaborated phrases, to give effect to the horror: 'On a sudden from the infected arch of heaven there fell a wasting plague on their bodies, a piteous blight on trees and crops—a year of death!'

140. *dulces*, 'dear' life: pointing the struggle against the pest.

141. *Sirius*, 'the fiery Sirius' (the dog-star), whose rising was the signal for the hot weather. He is always spoken of as 'baneful', 'raging', &c.

[As a matter of fact, the identification of Sirius' rising with the hot weather was borrowed from the Greeks, and had ceased to be true when Vergil wrote: it had become one of the conventions of poetry.]

steriles exurere, 'scorched to barrenness', *proleptic* use of adj. [like sucked dry, worn thin] describing result of verb: so, e.g. v. 255 *sublimem rapuit*.

exurere, historic inf. used (as inf. gives the act without the time) in confused scenes, or rapid action, or protracted or repeated acts: or sometimes of feeling.

143. *remenso*, depon. used pass., as often in the partic. So we have *dignatus*, *exorsus*, *partitus*, *oblitus*, used pass. in V.: and in this book *bacchata* 125, *venerata* 460, *dignate* 475.

144. *veniam*, 'favour', 'grace': the word is connected both with *Venus* and *veneror*; the indirect questions which follow loosely but naturally explain *veniam*. The favour is to give them oracular answer to their doubts.

145. *laborum*, gen. of remoter object 'help for our troubles' like *imperium est animarum* 'government over', *Caesaris coniunctio* 'union with.'

[147—191. Penates appear in sleep to him, and tell him Apollo's will, that he should go not to Crete but Italy. He rises astonished, offers prayer and gifts, and tells Anchises, who owns his error, and recalls prophecies of Cassandra confirming the dream. So they sail forth for Italy.]

147. *terris*, local, 118.

148. *Penates*, 12.

152. *insertas*, 'the deepset' windows. Windows were in Vergil's day few in number and placed high.

154. *dicturus est* = *dicat*, 'would tell you'.

155. *cano*, used of prophecy.

ultra (lit. 'more' 'further' than was to be expected) here as often 'unsolicited', 'unasked'.

tua ad limina is curious, since the Penates were kept in the house. The idea is that the spirits of the Penates, the real divine essence, was not in the images, but visited him from afar like other gods.

158. *idem* used idiomatically, 'we too', 'we likewise': we who did one thing *also* will do the other.

159. 'Seek thou for great powers, great city walls', *magnis* referring, as the whole drift shews, to the great gods (*penatibus et magnis dis* 12) who have followed him from Troy.

Notice alliteration.

162. *Cretae*, 'in Crete', the locative being used with islands' names, as with towns. Forbiger quotes from prose writers *Corcyrae*, *Aeginae*, *Rhodi*, *Deli*, *Cypri*.

163. *Hesperia* (from Ἑσπερος 'evening star') 'the western land' Greek name for Italy.

165. *Oenotri*, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt 'the Wine-land'. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.

166. *ducis*, Italus, a legendary hero invented from Italia, a name which really is connected with *vitulus* and means 'the Cattle-land'.

167. 'Hence came D. and father Iasius, the first founder of our race'. V. usually makes Dardanus the founder: here he seems to vary the story. Iasius was *brother* of Dardanus acc. to the ordinary tale: *pater* looks as if V. meant to make him the *father* here, tho' VII. 219 Dardanus is as usual son of Iuppiter.

170. *Corythum*, Cortona near lake Trasimene in Etruria, founded by Corythus, acc. to the tale, and here called by his name. Electra, mother of Dardanus, was wife of Corythus. *requirat* oblique jussive.

171. *Ausonias*, one of the numerous poetic names for Italy (cf. *Hesperii*, *Oenotri*, &c.) The *Ausones* were strictly a tribe on W. coast of S. Latium.

Dictaea 'Cretan', from Cretan nymph *Dicte*, on Cretan mount Dictaeus.

174. *praesentia*, a word peculiarly applied to *gods*, suggesting therefore the mysterious and powerful. The whole passage is effective and grand. 'Face to face, methought, I knew them, their features their garlanded hair and their divine presence'.

177. 'Offerings undefiled I pour upon the hearth.' *focis* either local

abl. as often, or dat. recipient, also Vergilian; the latter like *proiecit fluvio, descensus Averno, caelo educo, pelago praecipitare, &c.*

178. *honore*, 'homage', 118.

179. *facio certum*, 'tell', variation to avoid the ordinary *certiorem facio*.

181. *novo veterum deceptum errore*, 'cheated by a new delusion touching these ancient lands' seems a rather artificial antithesis. The best defence is Henry's, who takes *veterum* to mean 'long-known'.

Anchises knew the prophecy about Italy *long ago*: it was strange he should err *now*.

183. *Cassandra*, princess of Troy, the inspired prophetess who foretold the ruin of her city, was taken captive by Agamemnon, carried to Greece and murdered by Clytaemnestra.

184. *portendere*, 'she prophesied'. The pres. is used with *repeto* (just as with *memini*) of what the speaker himself heard or saw, even tho' long ago.

187. *crederet*, 'could have thought'. *crederet* is to *credat* as *poterat* credere to *potest* credere. It is the Past use of the Dubitative.

188. [*Phoebus*, Greek name for Apollo.]

meliora, 'wiser counsels'.

190. *paucis relictis*, because the city which they founded remained there.

191. *aequor*, acc. of extent.

[192—218. A storm comes on, and they are driven away to the Strophades.]

194. *caeruleus* describes the 'steely' colour of a thunder-cloud.

195. *inhorruit unida tenebris*, imaginative and picturesque expression, 'the waves shuddered at the gloom' interpreting the roughening of the water under the squall as terror. *tenebris*, abl. of cause like *inhorruit frigore*.

198—9. Elaborate impressive style: 'Daylight is wrapped in cloud, the black squall steals away the sky: the clouds are rent with quickening flashes'. *nox umida* artificial for the darkness of the storm.

201. *negat* for 'fails to discern', 'avows he can no more discern', unusual and Vergilian.

202. *Palinurus*, pilot of the Trojan exiles.

203. *adeo*: with demonstr. it seems to mean 'just' in a kind of enclitic sense. With numerals 'quite', 'full'. So here: 'three full days'. *soles* used purposely for *days*, as they were 'shrouded in blind gloom'.

206. *aperire* (governing accus. *montes*), 'open into view', 275: so *abscondimus* 291 for 'we lose sight of', and Greek ἀποκρύπτειν.

207. *remis insurgimus*, 'we rise on our oars' (*remis*, dat., like speluncae dorso ins. VIII. 233; *insurgere campis* IX. 33), i.e. 'ply hard our oars'.

209. *Strophades*, a little cluster of islands west of the Peloponnese.

211. *insulae Ionio*, Greek license of shortening long vowel or diphthong before another vowel: so *Panopeide et... G. 1. 437: tē amice... A. VI. 507: Iliō alto v. 261*. It is common in Lucretius.

The *Ionian* sea is the sea W. of Greece.

212. Phineus king of Thrace, being falsely told that his sons were conspiring to seduce their stepmother, put out their eyes. The gods in

wrath blinded him, and sent loathsome monsters to snatch away and defile his banquet when it was laid before him. These monsters were a sort of birds of prey with woman's face, called Harpies.

Celaeno is one of these. They were finally chased from Phineus' house by Zetes and Calais sons of Boreas, and (acc. to Vergil) settled in the Strophades.

213. *metu*, 'fear' of the sons of Boreas.

214. *tristius*, 'fouler'.

216. *virginei volucrum voltus*, the structure varied, as so often: the meaning is 'Birds they were with maiden faces'. [Notice also alliteration of v's.]

The rest of the passage is a good example of the forcible-horrible style 'noisome was the issue from their belly, crooked their talons, and faces gaunt with hunger'. On the broken line see Introduction, p. 14.

[219—277. The Harpies pollute the feast, and the Trojans attack them with swords. Calaneo perched on a rock foretells that hunger shall one day force them to eat their tables. Anchises prays that the omen may be averted.]

220. *laeta*, 'abundant', 'rich', so *G. I. I* 'quid faciat laetas segetes'.

221. *caprigenum pecus*, artificial phrase for 'flocks of goats', borrowed from tragedians of 2nd century (Pacuvius and Accius).

The whole description of the landing, the flocks and herds, the feasting, is an echo of the story in *Odyssey* (x. 260) how the Greek wanderers ate the oxen of Helios.

223. *in partem praedamque*, 'to booty and to share', hendiadys for 'to share the booty', cf. *molem et montes* I. 61: *hamis auroque* v. 259: *nodos et vincula linea* v. 510.

Servius tells us it was an old Roman custom to promise part of the spoil to gods on going into battle: and we have Livy v. 21 *in partem praedae vocatos deos*.

230. *horrentibus*, picturesque for 'close' shade.

231. *aris*, probably Vergilian recipient dat. Cf. line 177.

234. *arma capessant edico*, indirect jussive, 'I bid them seize arms' at *gerendum* the sentence passes (as often) into a common oblique statement.

236. Notice the accumulation of words for hiding: *tectos...disponunt...latentia...condunt*. 'They bury their swords about in the grass, and hide their shields in ambush'.

239. *Misenus* is the Trojan trumpeter: '*quo non praestantior alter aere ciere viros*' VI. 164, where Aeneas meets him in Hades.

240. *nova*, 'strange', 'unwonted': the adj. explained by the inf. clause which follows.

241. *obscenas...volucres*, 'ill-omened birds': the same phrase is applied to the *Dirae* XII. 876.

243. *sub sidera*, 'up to the stars'.

246. *infelix*, 'ill-boding': so *felix* constantly of good omens and propitious powers: *sis bonus, o felixque tuis* *Ecl.* v. 65: *o dea sis felix* *A. I.* 330: *felicia auspicia*, XI. 32.

247. The slaughter of cattle was injury enough: are they going also to make war?

248. *Laomedontiadae* 'sons of Laomedon', i.e. perjured race. Laomedon king of Troy had the gods Poseidon (Neptune) and Apollo to serve him for a time, and agreed that Poseidon should build the city walls for a price. The walls were built, and the king refused to pay. 'Ex quo destituit deos mercede pacta *Laomedon*' Hor. *Od.* III. 3. 21. This perjury was a stock reproach: *Laomedontae sentis periuria gentis*, IV. 542: *periuræ moenia Troiae* V. 811.

249. *patrio regno*, 'the kingdom our heritage', as daughters of the sea god they make this grandiloquent claim.

252. *Furiarum*, the Harpies here classed among the Furies, as being horrid monsters of similar kind.

256. *nostraeque iniuria caedis*, 'your murderous wrong to us'.

257. *ambesas absumere*, 'to gnaw and devour', accumulated expression, like *fixum sedet, conversa tulere, sublapsa referri, deceptam morte fefellit*. But *ambesas*, 'gnawed round', suggests the difficulty of eating tables.

In VII. 122 the prophecy is fulfilled, to the ear but not to the sense, by the Trojans accidentally piling their food on wheaten cakes and then eating the cakes. The boy Ascanius cries out 'See we eat our tables too!' By a curious slip Vergil there attributes the Harpy's prophecy to Aeneas' dead father Anchises.

subigat subj. expresses the indefiniteness of the time of fulfilment like Greek subj. after *πρὶν ἂν*.

259. 'Chill with terror their blood curdled'.

260. The sense is clearly 'no longer they seek (to have their way) by war, but beg for peace': *exposcere pacem* belongs only to *votis precibusque*, with *armis* its own infin. is easily supplied.

262. Notice subj. after *sive*, due as usual to the orat. obliq. These clauses are part of the prayer.

264. *meritos honores*, 118.

266. *placidi*, 'unvexed', 'unwrathful'. So Plaut. *Curc.* has *reddere placidum* for *to appease*.

270. *Zacynthos* [licence of short vowel before *z* is imitated from Homer] island off Elis. *Neritos* mountain in N. of Ithaca. *Dulichium* and *Same* are quoted from Homer, *Od.* I. 246, and it is impossible to identify them with certainty: the geography is inaccurate and confused. *Cephalenia* is probably meant by one or both: but the writer is not clear.

Vergil prefers to adopt the Homeric erroneous geography: indeed he seems to have imperfectly known the Ionian islands and neighbourhood, see 274.

272. *Ithaca* was the kingdom and home of *Odysseus* (Ulixes) son of *Laertes*. Observe irregular gen. *Ulixi* from *Ulixes*. So we find *Achilli* II. 275.

274. *Leucate*, the S.W. promontory of Leucas off Acarnania. This must be the point 'dreaded by sailors', and not the temple of Apollo at Actium (further N. again at the entrance to Ambracian gulf), where Vergil certainly means that they landed. The probability is that, as there was also a temple of Apollo at Leucate, the poet confused the two.

He should have said : ' they passed Leucate dreaded by sailors, and came into view of Apollo (at Actium) '.

275. *nautis*, dat. after passive participle, see 14. It is however commonest where the *sense* easily takes dative, as after ' seen ', ' heard ', ' feared ', which readily suggest ' visible to ', ' audible to ', ' terrible to '.

aperitur, 206.

276. *urbi*, i. e. Actium, where in B.C. 31 the fleet of Augustus met those of Antony and Cleopatra, and by the desertion of the Egyptian queen in the middle of the battle was completely victorious. The importance of Actium was that it was the end of the internal struggles of Rome. A year later came the conquest of Egypt and the deaths of Antony and Cleopatra, and two years later the temple of Janus was closed and the world was at peace.

277. *litore*, local.

[278—293. At Actium they celebrate games : then winter arrives, and they sail along the Epirote coast to Buthrotum.]

279. *lustramur*, reflexive, ' purify ourselves '. Similar reflexives are *ungor*, *exuor*, *induor*, *insternor*, *imponor*, *velor*, *volvor*, &c.

volis, ' offerings ': the phrase is characteristically varied.

280. This detail is a skilful compliment to Augustus, who instituted games held every five years at Actium in honour of the victory.

celebro is here used in its earlier sense ' to crowd '. So Lucr. ' *delubra deum festis celebrare diebus* '.

281. *labente oleo*, ' smooth oil ', *labente* being transferred epithet. *palaestras*, ' wrestling-bouts ', Greek word.

283. *Argolicas*, ' Greek ', 87.

286. The name *Abas* seems suggested to Vergil by an old story of a certain Abas of Argos, who left his shield to a youth ; and such had been the heroic might of Abas that the enemy fled at the mere sight of the shield borne by the youth. [Such is Servius' tale, tho' where he got it no man can tell.]

287. *carmine*, ' with this line ', viz. the line that follows : the word is used of any formula, such as a motto, an oracle, a charm, &c.

288. The verb is ' offers '. *de* Danaïs ' spoils taken from ' ; so *victoria de*, *triumphari de*.

291. *Phaeacum* the people described in the V. *Odyssey* as living in the fertile island of Scheria. This fairyland was early identified with Corcyra (even by the critical Thucydides I. 25, III. 70), which Vergil here means to describe.

abscondimus, 206.

293. *Chaonia*, a district of Epirus on the coast, N. of Corcyra ; whose chief harbour was Buthrotum.

[294—355. We hear strange tidings that here reigns Helenus son of Priam with wife Andromache : she meets us and we ask of her fate : she tells of how they both were slaves to Pyrrhus, who was slain by Orestes : Helenus then succeeded to part of his kingdom, Chaonia. Helenus comes and welcomes them : they find the place a copy of Troy.]

295. *Priamiden*, Greek patronymic form, ' Son of Priam ' [the king of Troy killed in Trojan war].

296. *coniugio*, abstr. for concr. 'wife': so *caedis* 'murdered men' VI. 504, *custodia*, 'guards' VI. 574.

Pyrrhus or *Neoptolemus* (333), son of Achilles, son of Peleus, son of Aeacus: hence *Aeacides*.

297. 'And Andromache once more had passed to a husband of her own race'. Andromache was in the *Iliad* wife of Trojan hero Hector.

cessisse, regular word of *property* or *spoil* (*aurum, praeda, res, captivi*, &c.) so 333.

301. *tristia dona*, 'gifts of mourning'.

302. *falsi Simoentis*, 'the mimic Simois'. Simois was the famous river of Troy, and here the loving memory of the exiles has given the new country the old names.

303. Notice the subtle dramatic and pathetic effect produced by *cineri* and *manes*, without name, the name being deferred till we reach *Hectoreum ad tumulum*. 'Offering due feast and mourning gifts to His shade and summoning His spirit to HECTOR's tomb'.

libabat...vocabat, indicatives because *cum* is purely relative, 'I was leaving the harbour when I found...' If he had said 'when I was leaving the harbour I found' it would have been *cum progrederer*.

305. *geminas*, according to the custom, to the Manes.

causam lacrimis (apposition), altars twain 'where she might weep'.

307. *monstris*, 'marvels'.

308. *calor ossa reliquit*, we should say 'life left her limbs'.

310. 'Art thou a living form, a true messenger that comest to me?'

311. *aut si lux alma recessit*, 'or if the kindly light has faded from thy eyes', a pretty variation for 'if thou hast left the light'.

313. *furenti*, 'to her passion'.

314. 'And deeply moved with broken voice I falter'.

317. *deiectam*, 'fallen': the word implies a lost height, and a violent fall.

318—19. 'Or what worthy lot has found thee? Hector's Andromache, art thou still wife of Pyrrhus?'

The rhythm and rhetorical effect require this division of the lines, and not (with Con. and others) to read *Andromachen* and put a stop there. C. objects to the common stopping that it conveys a reproach to Andromache: but as K. points out it is pity, not reproach. The sound and sense are equally against breaking the line.

321. Notice the exceeding pathos and beauty of these lines. She envies the lot of *Polyxena* daughter of Priam, who was slain on the tomb of Achilles because his shade appeared to the departing Greeks and demanded the sacrifice. The story is best known from the *Hecuba* of Euripides.

'Ah happy beyond all others thou maiden child of Priam, by the foe's rampart, under the high walls of Troy, decreed to death! For whom no lot was drawn, whom no master in triumph led a prisoner to his bed!'

326. *stirpis Achilleae* Pyrrhus, 296.

fastus iuvenemque, 'the pride and youthful violence' we should say: such mixture of abstract and concrete is common in Vergil: cf. *caestus artemque* V. 484: *insidias et dona* II. 36: *incepto et sedibus* II. 654 and Horace *cursus et rabiem*: so again 328, *Hermionem...hymenaeos*.

327. *servitio enixae*, 'a mother in my slavery', *servitio* abl. of occasion.

328. *Hermione*, daughter of Menelaus and Helen, the latter daughter of Leda and Iuppiter.

Lacedaemonios. Vergil is following the Homeric story which makes Menelaus king of Lacedaemon, not (as later tales do) of Argos.

329. 'Gave me to captive Helenus, a captive wife'. *que* is grammatically superfluous, though natural: the thought is 'gave me to the captive Helenus and I was a captive too'. Con. quotes v. 447 *ipse gravis graviterque...*: obvious *adversoque* occurrit x. 734.

331. *scelerum furiis agitatus*, 'stung by the madness born of crime', i.e. raving in consequence of his murder of his mother. Vergil here combines two tales of Orestes, (1) the old one, that obeying Apollo's oracle he slew his mother Clytaemnestra in revenge for her treacherous murder of his father Agamemnon, and that he went mad in consequence: (2) that he loved and was betrothed to Hermione, and when she was given to Pyrrhus he lay in wait and killed his rival.

furiis, 'the madness' rather than the personified Furies: though to Vergil and his readers the two senses would lie near together. But if clearly personified he would have written '*a furiis*'. Henry quotes i. 45 *furias Aiakis*, x. 68 *Cassandrae furiis*.

332. *patrias ad aras*, 'at his fathers' altars' would naturally mean 'at home': but Servius has a story that Pyrrhus built altars at Delphi to his father Achilles and was killed while sacrificing there.

333. *Neoptolemi* 296.

reddita, 'made over', rather out of its sense.

339. *superatne*. 'Does he yet live and drink the air of heaven?' the latter imaginative phrase being Lucretian, cf. *Lucr.* III. 405 *aetherias, vitalis suscipit auras* 'inhale the ethereal airs of life'.

quid stands for the verb, supplied in the second question.

340. 'Him already in Troy—'. The broken line is dramatic: she remembers the past, and the lost Creusa, and asks a gentle question instead of wounding Aeneas' feelings by referring to the happy life of old.

This is better than transposing the line after 336, as Madv. and K. do, though it makes good sense there too: but the change is needless.

341. Commentators are troubled because Andromache could not have heard of Creusa's death. Vergil is not careful about such trifles.

tamen is pathetic ['tho' motherless] does he yet?...So IV. 329 *qui te tamen ore referret* 'to bring thy face to mind in spite of all': so IX. 248, 345.

343. *avunculus*, for Creusa was sister of Hector.

348. *multum*, adv. for adj. 'his utterance broken with bitter tears'. This does not conflict (as some comm. say) with *laetus*: one would have thought anybody would understand the mixed feelings of joy and sorrow when old friends who had suffered so much met again.

349. *simulata*, 'made like' unusual meaning.

350. *arentem*, 'parched' because the whole mimic Troy is on a small scale—and the 'eddyng streams' of Xanthus become a half-dried rivulet.

351. *Scaee*, Σκαίαι πύλαι, the Western Gate of Troy. The word means literally 'left', and the meaning 'western' is derived from augury. The augur faced north, and the west was therefore on his left.

354. Their reception is on the stately scale of heroic life—wide porticoes and royal courts and golden platters. The archaic gen. *aulai* adds to the stately effect. So Vergil has *aurai*, *aquai*, *pictai*.

'In the mid court they quaffed the cups of Bacchus, the meats on golden platters, the goblets in their hand'.

[356—462. Aeneas after many days asks Helenus for a prophecy to guide them. He gives them a long reply: he foretells their visit to Sicily, Circeii, Labium: bids avoid the Adriatic shore: sail round Sicily, and avoid Scylla and Charybdis: above all propitiate Iuno. They must stay at Cumae and get further guidance from the Sibyl.]

356. The rhythm suggests the *lingering*, 'day after day passed on...

359. *interpres*, 'prophet' in the true sense as *spokesman* of the god. [Inter-pre-t from PAR 'to pass': one who *goes between* god and men.]

360. *Clarii*. Apollo is so called from Claros (just N. of Ephesus in Asia Minor) where was a cave and oracle of the god.

sentis, strained and effective word for 'understand': it suggests the inspired insight of the seer. It is appropriate to *sidera* and what follows, less so to *tripodas*, &c.

361. Servius tells us that birds gave omens two ways, (1) by flight *praepetes*, (2) by note, *oscines*: so Vergil here weaves in one of the technical words as he is fond of doing.

362. *prospera religio*, rather bold use, 'the favouring voice of heaven', *prospera* is transferred epithet: it was the *course* which strictly was *prosperus*.

364. *Infin. petere*: see 32, 132.

365. *nefas* coming between *novum* and its subst. *prodigium* is rather a bold stretch of grammar: it is a violent variation for *nefandum*.

367. *obscenam*, 'hideous', 'fatal'.

vito, vivid, present for delib. see line 88.

370. *pacem*, 'favour', 'grace': so the common phrase '*pace tua dixerim*', 'let me say it without offence'.

vittas resolvit: so the Sibyl when inspiration approaches: *non comptae mensere comae* VI. 48.

375. *manifesta fides*, 'plain is the proof'.

'Thus the king of gods draws thy destiny, and allots thee chance and change: such is his ordinance'. Vergilian strained diction.

377. *hospita*, neut. plur. of *hospes* used as adj. 'strange seas'.

379. *Parcae*, 'the fates'.

382. The meaning is 'And close at hand thou blindly think'st the haven thou wilt enter', but *ignare* is put for variety vocative. So *quibus...ab oris expectate venis?*: *spoliis indute meorum expediare?* XII. 948.

383. 'A pathless path parts widely from thee, with wide lands between', an unusually elaborated conceit of expression to emphasise the distance.

384. *lentandus*, rather unusual word, meaning 'must be bent':

suggests the effort. *Trinacria*, *Sicilian*, so called from the triangular (*tri-ac*) shape. *Trinacris* a positu nomen adepta loci Ov. *Fast.* IV. 420.

385. *salis Ausonii*, 'the Italian sea', unusual expression for the *mare inferum*, between Sicily and Latium.

386. *lacus*, the lake of Avernus near Vesuvius, and the other volcanic lakes about, were supposed to be specially connected with the nether regions. The sulphureous stench, the earthquakes near, the cavernous ground, all helped these beliefs. See VI. 118.

Circae. Vergil identifies *Circeii*, promontory (originally an island) of the Latian coast, with Homer's 'Aeacan island' dwelling of the enchantress Circe. See VIII. 11.

389. *secreti*, 'sequestered'.

391. *triginta...enixa*, 'with a litter of thirty young'.

393. Here the prophecy seems to refer to the first town Lavinium, whence they after thirty years removed to Alba. In VIII. 42, where the prophecy is repeated, it has a different turn given it. The stress is there laid on *Alba* (the place), *triginta* (the number of years).

395. *aderit*, 'will answer', 'will come to aid' 116.

396. *has...hanc*, the shore *opposite* Epirus, the Adriatic shore of Italy, as the next line explains.

398. 'all around dwell cruel Greeks'. *malus* properly *unkind*, as *bonus* is *kind*.

For dative *Graia* see 14.

399. *Naryx*, town of the Opuntian Locri, north of Boeotia in Greece. Vergil is following the tradition that these Locri, having lost their leader Aiax Oileus by shipwreck on return from Troy, went and settled in the end of the Bruttian peninsula at Locri Epizephyrii.

400. *Sallentinus campos*, the land round the Tarentine gulf, *Sallentinum* being the promontory at the *heel* of Italy.

401. *Idomeneus* in Homer II. 647 is mentioned as king of Cretans, and *Lyktus* as one of his cities there, see 122.

Philoctetes in the same book (II. 717) is king of Magnesian peninsula of Thessaly, and *Meliboea* is one of his towns.

402. *Petelia* on the E. coast of Bruttium: the name suggests 'smallness', [*petilus* old word = 'slender'] and *parva* interprets it. *subnixa* 'resting on' suggesting the strong and solid walls of the little fortress.

403. 'when thy barks...have anchored'; *steterint* fut. perf., lit. 'shall have stopped'.

405. *velare comas*, a true Middle, 'veil thy hair'.

406. *in honore*, 'in the midst of thy worship'.

Vergil is always fond of tracing back Roman customs to ancient and impressive origins: and here he ascribes the Roman custom of sacrificing with the head covered to Helen's precept, lest an illomened sight should meet the sacrificer's eye.

409. 'and pure in this holy custom let thy sons abide'.

411. 'and the straits of narrow Pelorum draw apart': *rarus* the opposite of *densus*, 'close'.

Pelorum, headland of Sicily at Straits of Messina.

412. They are supposed to sail S. W. from Bruttium, the Straits of Messina opening more and more to the N. as they get nearer to

Sicily: the 'left' shore and course is then southward to Pachynum, (and round along the S. coast): the 'right' course, which they are to avoid, northwards up towards the straits.

414. 'with violence and mighty convulsion were rent—such change can slow aging time bring on—and parted': i.e. solid and fixed as they look now, once they were joined, and broken with violence: the marvel is explained, to an uncritical age, by its being *long ago*, when anything may have happened.

416. *cum*, 'whereas'. *protinus una* together, 'unbroken'.

417. *medio*: poet. extended use 'between'.

419. 'And betwixt fields and towns on the severed shores the sea washed in its narrow channel'. *litore diductas*: strained expression, lit. 'parted in respect of shore', i.e. severed, and each on its own shore: 'on severed shores'.

420. 'right and left' of the straits.

Scylla and Charybdis are horrors taken from the story of Odysseus (Od. XII.) where they are thus described. 'Scylla...hath twelve feet dangling down, and six necks, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death; up to her middle she is sunk far down in the hollow cave, but she holds forth her heads from out the dread gulf...'.... 'Charybdis sucks down her black water, for thrice a day she spouts it forth, and thrice a day she sucks it down'.

Scylla in short is a sea monster; Charybdis a whirlpool or vortex. *implacata*, 'remorseless'.

421. *barathrum*: Greek word, 'chasm'.

ter is suggested by Homer's 'thrice a day' but in 565 he clearly conceives her as spouting three times consecutively.

422. *in abruptum*, 'down the steep', 'into the abyss'.

sub auras, 'up to the skies'.

426. *prima*, 'above', *postrema*, 'below'. Vergil's picture of Scylla as 'a human face and fair maiden bosom, to the waist'...is a later conception.

427. *pistrix*, a large fish or sea-monster: in v. 116 we have *Pristis*, evidently the same word, the name of a ship.

428. 'With dolphin-tail joined to wolf's belly'; construction like that explained 65.

429. *metas*, 'the goal', obvious metaphor for a cape to be rounded, from the double racecourse round a post, or a boatrace (like that in the Aeneid) round an island with signal tree upon it (v. 129). *lustrare* Vergilian for 'traverse'.

Pachynum: S. promontory of Sicily.

430. *cessantem*... 'delaying long, and sweep a wide circuit'.

432. *caeruleus*, 'sea dark', used by the poets of anything belonging to the sea: as *seagods*: Neptune, Triton, Nereus, Thetis, and nymphs (Ovid): of Neptune's *car* (Aen. v. 819) and *horses* (Ovid): of *ships* (Aen. v. 123): even of *rivergods* (VIII. 64) and even their *hair* (Ov. M. v. 432).

433. Notice the significant position of *vati*, 'if Helenus has any foresight in prophecy': so *capta cupidine coniunx* ('with a bride's love')

VII. 189: *haud animo nequiquam exterrita mater* ('not vainly moved with a mother's fears') VII. 370: *natam egregio genero des pater* ('give thy child to a noble prince as a father may') XI. 356.

The emphasis and rhetorical repetition 'if Helenus has *foresight*,...if his word is *trusty*,...if Apollo breathes *truth* into his heart...' is dramatic: it is to accentuate the earnest advice which follows: 'Propitiate Iuno'.

439. *supera*: bold and effective word, 'win' her, 'prevail with' her.

441. *Cymaeam...urbem*, Cumae, a Greek colony on coast of Campania, N. E. of the bay of Naples: founded partly from Chalcis in Euboea, partly from *Cyme* in Aeolis (Asia Minor). Vergil intentionally keeps the Greek form.

442. 'The holy lakes and Avernus with his rustling forest'. Close to Cumae are four or five lakes (Avernus, Lucrinus, Acherusia &c.) all supposed to have mysterious connection with the lower world. Even the line itself has a weird and impressive sound.

443. The 'frenzied prophetess' is the Cumaean Sibyl, the most famous of the mythical prophetic women called Sibyls. She is described (Aen. VI. 1-100) as living in a vast cave with a hundred openings, and being inspired by Apollo. The strange story of the Sibyl's leaves here told is evidently an old local tradition such as Vergil delighted to weave into his national poem.

444. The 'marks and names' are clearly *writing*: the idea is that one prophecy is written on several leaves, and can be read only when they are in order.

446. *in numerum*, 'in order': so of the measured beat of Cyclops' hammers VIII. 453. Similarly *in orbem* VIII. 673.

448. *eadem* by the run of the line clearly refers (not to the Sibyl, as some take it, but) to the *carmina* on the leaves: *quaecumque...seclusa...illa...eadem* follow too closely on each other. 'but yet, when the hinge is swung, and the soft wind stirs them, and the open door disorders the light leaves'. The slight elaborateness and artificial character of the phrase is instinctively adopted, as often in Vergil, to soften the primitive grotesqueness of the story: in plain language, 'when the door opens and a puff of wind blows the leaves about' would sound beneath the epic dignity.

452. *inconsulti* must mean 'uncounselled' though it is a strained use of the word. The nom. is easily supplied: the people who seek an oracle.

odere: emphatic Vergilian for 'shun'.

453. *morae dispendia*: unusual and strained phrase for 'loss of time'. *tanti...quin* goes together, 'let no loss of time count so high...that you fail to visit...': *quin* is justified by the sense, *fuertint tanti* practically = *impediant*.

454. *cursus...vocet*, 'thy voyage invite thee', a bold but effective personification.

457. *canat...resolvat*: oblique jussives after *poscas* 'pray her...to sing herself the oracle, and unseal her lips...'.
460. *venerata*: passive, 143.

The Sibyl in book VI. (83-97) gives them the promised prophecy,

but it is of the vaguest description : 'you will reach Latium, but repent it : Wars I see, Tiber foaming blood...the Trojan woes repeated, &c.', and is justly described by the poet as *obscuris vera involvens* 'truth wrapped in mystery'.

The poet no doubt preferred when he reached the sixth book to modify the plan ; to put a characteristic oracle into the Sibyl's mouth, and transfer the duty of detailed prophecy to the Ghost of Anchises (VI. 890—2).

461. *quae liceat*: indefinite (or as it would better be called *generic*) use of subj. 'all that I may tell'.

462. *ingentem*: proleptic 'Lift Troy to the skies and *make her great* by your deeds'.

[463—471. The presents of Helenus to the Trojans.]

464. *graviā* : the long *a* is an archaism ; thus in old poetry we find *oppidā*, *omniā*, *debiliā*, *locā* : and the long vowel survives in *postea*, *propterea*, *antea*, *trigintā*, &c.

Notice Greek rhythm as usual with Greek word : *sectoque* | *elephanto*.

465. *stipatque carinis*, 'packs in the hulls', Vergilian variation for *stipat carinas argento*. So *onerant dona canistris* VIII. 180 ; and the Scotch ballad : 'and fill it in a silver tassie'.

466. *Dodona* was the ancient and famous oracle of Epirus, inland, South of Chaonia, Helenus' realm.

467. He means 'a cuirass of triple links of gold' but after his manner the phrase is elaborated. The *aurum* and *hami* are the same : it is *hendiadys*, one idea presented in *two* ways. So V. 259, VII. 639.

470. *equos*, for Epirus was famous for horses : 'palmas Epiros equarum' Georg. I. 59.

471. *remigium*, abstract for concrete, see 296, is best taken with Servius of *rowers* rather than oars. We know he had lost men in Crete, 137.

[472—505. Anchises urges us to depart, and Helenus the seer advises us not to delay. Andromache gives presents and a touching farewell to Ascanius ; Aeneas parts in sorrow from them, and promises a future bond between Italy and Epirus.]

473. *ferenti*, 'a speeding wind', a pretty word.

478. *hanc*, the coast you see, the Adriatic coast you must sail by.

pelago is local abl. as usual.

481. *surgentes demoror Austros*: imaginative touch, as though the winds would wait his will to rise.

483. *picturatas*, 'with broideries of gold thread': *to broider* in Latin is *pingere acu*.

484. *nec cedit honori*: a much vexed phrase. Briefly to clear the ground, (1) it seems better to read *honori*, of which MSS. are slightly in favour, which Servius read, and which is the harder reading and less likely to be altered. (2) if *honori* it must be *dative*; no poet could write *cedit honori*, *cedit* being common with dat., and mean *honori* for archaic abl. (3) *cedit* coming between *fert* and *onerat* must have *Andromache* for subject.

These things being premised *nec cedit honori* means literally 'nor does she give way to honour' i.e. *nor does she fall short of honour due*:

she is equal to what the proper respect for Ascanius and Aeneas requires.

The difficulty then arises from the fact that the phrase is imaginative: *honor* is half personified (as all poets, and esp. Vergil, do), and Andromache does not give way to him but is equal to his demands.

This I believe is what Servius means: 'tanta dat munera quanta merebatur Ascanius'.

486. *quae...sint*: subjunctive final with *qui*: 'to be memorials of my handiwork'.

Notice the great beauty and pathos of these parting lines, and the reply.

489. *super*, adverbial use, here almost adjectival 'the only image left me of my boy Astyanax'.

Astyanax son of Hector and Andromache. The parting of these two, and the terror of the child at his father's helmet, is one of the best known passages of the Iliad.

490. 'Even such his eyes and hands, and such the face he shewed'; *ferēbat* a beautiful word, as if the beautiful and beloved child brought his dear face before her. Somewhat the same effect in the wellknown line 'gratior et pulcro *veniens* in corpore virtus'.

491. *tecum*: *cum* is regular classical Latin after words denoting equality e.g. *parem cum liberis condicionem*, Cic.: *paria cum Varo cetera*, id.

pubesceret, 'would now have been a youth like thee': observe the strict use of impf. subj.

492. *obortis*, 'rising over' regular word with tears: *ob* common in composition in this sense, as *obduco*, *obtego*, *obeo*, *occulo*.

493. 'Whose adventure is over'. The longing for rest of the wayworn wanderers is always given sympathetically by Vergil.

494. *sua* rather unusual with *vivite*, 2nd person: but the order helps.

499. 'A Troy less open to the Grecian arms', less exposed to attack.

502. *olim*, 'one day'. The word is originally locative of *ole*, old form of *ille*, and means *at that time, then* or *there*: obviously either past or future.

503. *Epiro, Hesperia*, local.

504. *idem casus*, 'the same fortunes', both outcasts, and settlers in foreign lands.

The promise contained in these lines points to some recent events connecting Epirus closer with Italy. Servius mentions specially the founding of *Nicopolis* by Augustus (on the neck of the Ambracian gulf, in memory of the battle of Actium). It had the privileges of a *libera civitas*. And if Vergil's 'Kindred cities and neighbour peoples' was rather an exaggeration, it was at any rate a compliment to Augustus, and most skilfully and artistically introduced.

[506—569. They sail on to Ceraunia, and land for the night. Palinurus awakes, and marks the sky, and gives the signal, and they start. At dawn they sight Italy. They put in at 'Castrum Minervae', where they see white horses, a sign of war followed by peace. They

pray to Pallas and Iuno: and sail on past the gulf of Tarentum, Lacinian promontory, and Caulon, till they sight Aetna, and hear the waters of the straits. They turn Southward, and anchor in harbour near Aetna.]

506. The *Ceraunian* or 'Thunderstorm' mountains are a long coast range running N.W. and ending in the remarkable promontory of Acroceraunia.

508. *umbrantur opaci*, 'are shadowed dark', proleptic.

509. *optatae*, 'welcome': they were weary with long rowing.

510. *sortiti remos*, 'parting the oars amongst us', an obscure phrase, which has not been satisfactorily explained. Perhaps the most probable suggestion is that they took the oars ashore for safety, as they were on an unknown land. It would make the moored ships secure, and in case of surprise would enable them to embark and be off more speedily.

511. *corpora curare*, regular phrase for rest and refreshment.

511—517. Notice the effect in this passage of the imaginative words and phrases 'limbs steeped in the dews of slumber', 'Night driven by the hours', 'catch the breeze with listening ears', 'stars gliding o'er the silent sky', 'Orion's golden armour'.

516. *Arcturus* [*Ἄρκτ-ούρος* Bear-Watcher], the bright single star beyond the tail of the Great Bear.

Hyades (*ῥάδες* 'rainy' stars), a constellation in Taurus which rose with sun in May and coincided with the rainy season of early summer.

pluvias simply suggests in Latin the meaning of the Greek name as Vergil often does.

Triones: *Trio* or *terio* an old word for plough-ox: *septem-triones* 'the seven plough oxen', an old imaginative name for the constellation which we call the Great Bear, became later *Septemtrio* or even *Trio*: so that *geminos Triones* means the two Bears, the Great and Little.

517. The splendid southern constellation Orion was regarded by the imaginative Greeks (whom V. follows) as a mighty hunter, with *belt and sword of gold*, who waded through the sea.

circumspicit: in a curious pregnant sense 'looks round and sees'.

So XII. 896 *saxum circumspicit* ingens 'looks round and descries a huge stone': he looks *round*, because the other stars are more northwards, Orion is more southwards.

518. 'When he sees a settled calm in the heavens', *constare* expressing the certainty of the fine weather.

520. *velorum alas*, 'the wings of our sails' a favourite (and obvious) metaphor. So the sea is called 'sailwinged' *velivolum*, Aen. I. 224.

The gen. is gen. of *equivalence* or *description*, like *pubes tuorum* 'thy young comrades', I. 399: *donum virgae* VI. 409: and common with names *urbs Patavi*, *flumen Himellae*, *mons Cimini*, 'the play of Hamlet', 'the town of Bristol', 'the book of Job'.

523. Notice the repetition of the loved name *Italia*. The moment of the first sighting of Italy is a great and memorable one.

529. Notice the suggestion delicately raised in *ferre* and *spirare*, of the wind-gods and sea-gods themselves blowing soft gales.

530. The place is called *Castrum Minervae*, and lies just at the *heel* of Italy a few miles N. of the Sallentinian promontory. Vergil as so often suggests the name, rather than exactly gives it, by using the words *arce Minervae*.

'The harbour that opens' is *Portus Veneris*.

533. Notice *ab* with an inanimate agent *fluctus*: due to the personifying instinct of the poet. 'By Eastern waves bent into an arch'. [Ovid uses this *ab* without any such justification, as a kind of convenient poetical variation, e.g. *capiuntur ab hamis*, *factus ab arte*.] *Eurus*, driven on by the East wind or *Eurus*.

535. *latet*, 'lies hid'. Several commentators object that this is inconsistent with *patescit* above: but Henry rightly remarks that the poet first makes the ships enter (harbour opens... temple appears... they land), then describes the harbour [*Portus... templum*].

536. *refugit*, 'retires'.

538. *late* simply means that the horses are 'scattered' over the field.

541. *olim*, 'at times' as it is often used in similes, see 502. *curru* is *dat.*, like *metu* I. 257, *aspectu* VI. 465, *amplexu* VI. 698, &c.

542. *concordia*: transferred epithet: it is the horses of course who are 'friendly'.

544. *armisona*: stately epithet, 'Pallas girt with echoing arms', 'with ringing armour'. *Minerva* or *Pallas* is invoked because it is her temple.

545. *velamur*: middle, 405.

546. *praeceptis*: abl. of attendant circumstances (like *iussu tuo* and many others) 'following the charge of Helenus'.

maxima by a common variation in the relative clause instead of agreeing with *praeceptis* in the principal clause.

547. *adolemus*: rather a strange word, like several *religious* words used in peculiar half-technical senses. Thus originally 'to increase', 'to magnify' (cf. *adolescere*, *al-o*, &c.) it comes to be used, like *macto*, for 'to honour' gods: and we have the following uses: *to honour*, *adolere penates*, I. 704: *to offer*, here: *to burn*, *verbenas adolere*, Ecl. VIII. 65: *to fire*, *altaria ad.* VII. 71.

Iuno was specially the protectress of Argos.

549. 'We turn the sailyard horns' the *cornua* being the bent tips of the sailyards. *Oborto* usually with *dat.*, or an *acc.* with *in*, to express that towards which the thing is turned. Here it is used absolutely: 'we turn round': the whole expression suggests the turning round of the ship to go to sea again, the opposite of *proras ad litora torquent*, 532.

[The notion of Henry and Con. that the horns being bent back must be turned to land when they went to sea, and *obvertunt* means *obvertunt terrae* seems very unlikely. No poet could describe going to sea by saying 'they turn the horns to land'. *obvertor* is 'to face round', and the backward pointing horn is not in the poet's mind.]

550. *Graiugenae* [*Graius*, *gen-*], 'sons of the Greeks'. *suspecta* because Helenus had told them 'all these shores are filled with the Greeks your foemen', 398.

551. *hinc*, 'next' like Greek *ἐντεῦθεν*: after leaving the *Castrum*

Minervae they soon get round the Sallentinian promontory whence they look across the great bay of Tarentum (the *instep* of Italy) to the Lacinian promontory.

Herculei: the story of the connection of Hercules with Tarentum is obscure: Servius gives half-a-dozen different versions, mostly absurd. Vergil himself had his doubts: *si vera est fama*. But the worship of Hercules seems to have been widely prevalent in these parts: there was the *Heracleian* promontory S. of Bruttium: *Herculis Portus* near the straits: and most important of all, *Heraclea* in the bay of Tarentum, founded by Tarentines.

552. *diva Lacinia*, 'the goddess of Lacinium' i.e. Iuno Lacinia whose temple was on the promontory, 'an object of worship to all the tribes around' says Livy (XXIV. 3).

553. 'The heights of Caulon' was the next headland (sailing S.) to the Lacinian, and the bay between was the bay of the 'dangerous Scylaceum'.

554. They pass the Heracleian promontory and then sight Aetna rising out of the sea. The whole voyage is described with great rapidity.

556. *fractas voces*: by 'broken sounds' the poet means 'sounding breakers', the *break* being the break of waves: for *vox* see 669.

557. 'The sands and yeasty surges mix' as Tennyson says: *misceo* in Vergil is a favourite word for any sort of confusion.

The sounds of Charybdis reach them on the right as they sail on across the mouth of the strait towards Aetna. The straits would be forty miles away to the North: but a poet must not be pressed.

560. *eripile*: whether 'the ships' or 'yourselves' does not matter. The abruptness is natural: he is in a fright.

561. *rudentem*, 'labouring' lit. 'groaning', 'creaking'.

563. Notice emphasis on *laevus*: as in Helenus' prophecy 412.

564. *idem*, idiomatic, 'and again'. A graphic and emphatic description: 'we are lifted to heaven on the swelling surge, and again the wave slips away, and we sink to the underworld': *manes* often for Hades, the place where they abide.

566. *ter*, see note on 421.

567. *elisam*, 'dashed up'.

The 'dripping stars' is a bold exaggeration: but it describes the feelings of the terrified sailors when the spray comes showering down from heaven upon them.

569. *Cyclopum*: monstrous one-eyed savages who lived in caves near Aetna. The story of Polyphemus, one of these Cyclopes, who shut up the Greeks in his cave, and ate them, but was blinded by Odysseus who escaped with some of his men, is well known from the Odyssey, and is alluded to briefly below, line 619.

[570—587. They land near Aetna: the volcano emits fire and lava by night. Men say Enceladus lies buried there. The night is shrouded with cloud and smoke.]

570. *ab accessu ventorum immotus*, not 'unmoved by the approach of winds', for though *ab* may be used with inanimate things (see 533) the poet could not use it with an *abstract* word like *accessus*: at the most

it would be *a ventis immotus*: and the constr. is really harsher with a negative word like *immotus*.

ab means 'from': and *immotus* is a refinement on saying 'sheltered from' 'secluded from' the assault of the winds.

571. *ipse*, the harbour *itself* is quiet: but not the volcano inland.

ruinae are the 'discharges' or 'showers' of matter shot from the crater.

578. *Enceladus*: one of the Giants who fought against the gods: Jove struck him down with lightning and put the mountain on the top of him. The names of the monsters so buried were variously given, but some such tales were common about volcanoes: the fire-scorched or fire-breathing monster is buried under a mountain (volcano) and jets out flame (eruption) or shifts uneasily (earthquake). Zeus stabs him with his bolts (lightning).

580. *ruptis caminis*, 'bursten channels', are the mouths or craters which open from time to time.

582. 'Curtains the sky with smoke'. The whole description is ornate and elaborated.

583. *inimania monstra*, 'dire portents', terrible sights and sounds.

587. *nox intempesta*: an old phrase, used by Ennius and Lucretius. Probably an imaginative epithet 'Timeless night' suggesting the horror of that dead and blank period which has no definite hours or divisions or occupations. [This seems to be the meaning of Macrobius' obscure note 'quae non habet idoneum tempus rebus gerendis': and Servius seems to agree, explaining the phrase *intempesta* by the word 'inactuosa'.]

[588—654. Morning rises: a wretched gaunt figure comes down to the shore and implores the Trojans to take him away, or at least to kill him. He confesses he is a Greek: they reassure him. He is Achae-menides, and his comrades in terror abandoned him in the Cyclops' cavern. He tells the tale of the blinding of the Cyclops Polyphemus: and bids them depart as there are a hundred others on this coast. He himself has been living in the woods, dreading the monsters.]

588. *Eous* [lit. adj. 'Eastern'] used for Phosphorus 'the morning star' (the planet Venus): and so the 'Dawn'. *Eoo* is abl. of attendant circumstances.

591. *miseranda cultu*, 'in piteous garb' 'in piteous guise': the abl. of respect used with adj. instead of *miserando cultu*, by a common Vergilian variation: e.g. *auro solidi, duplicem gemmis, immensa volumine, pictas abiete, auro trilicem*.

593. *inlrvies*, 'squalor'.

594. 'His garment pinned with thorns' as is shewn still more explicitly in the imitation of Tacitus (quoted by the comm.) 'tegumen fibula, aut si desit, spina consertum' Germ. 17.

595. This fact could not strictly be inferred from his appearance: the point is the imagined contrast between the squalid figure they saw, and the gay appearance *he must once have had*.

599. *testor* 'I adjure' a sense common with *obtestor*: *testor* usually only of statements to be witnessed.

600. 'By the gods and this light of heaven we breathe' light and air being identified by the poets. So *lucem pecudes hausere*, G. II. 340. Gossrau quotes Schiller 'Joy to him who breathes in rosy Light'.

601. *quicumque*: common in poetry for 'any whatever', see 654.

603. *petiisse*, 'attacked': often of *warlike* seeking.

605. *que* where we should say 'or', as often: 'Scatter my limbs into the waves, or drown me in the boundless sea'.

606. *pereo*, | *hominum*: hiatus justified by the pause.

607. The repetition *genua...genibus* suggests the *abject* fright and misery of the man: 'Clasping our knees, grovelling at our knees, he clung'.

608. Notice the difference between *quis sit* 'who he is' (substantival) and *qui sit* 'what he is', 'what man he is' (adjectival).

609. *deinde*: out of place: the meaning is 'next to confess what lot afflicts him'. Vergil several times uses *deinde* so: *sic deinde locutus*, *sic deinde effatus*, and particularly I. 195 'Vina bonus quae deinde cadis onerarat Aestes'.

613. *Ulixi*, 273.

614. Greek rhythm with Greek names.

618. 'A house of gore and bloody banquets' abl. of quality or description.

621. 'No eye can look on him, no tongue accost him', *visu* and *dictu* being the ordinary ablatives of respect, the regular case used of these verbals with adjectives. (This form used to be called the passive supine till philology introduced the simpler and truer account of it.)

623—629. A good example of Vergil's relentless force in describing horrors:...'the splashed floor ran with gore...limbs oozing blood he chewed, the warm joints quivering betwixt his teeth'. For other examples see VI. 498, X. 395, V. 468 &c. A still more revolting instance below, 632.

631. *cervicem inflexam posuit*: a very precise picture: the drunken monster's neck drooped forward while his body lay back.

634. *sortiti vices*, 'cast lots for places': the whole of this description is based on the story in the ninth Odyssey; see Appendix, Homeric parallels.

636. *latebat* suggests the savage hairy projecting brow.

637. 'The flame of Phœbus' is of course the sun, so IV. 6.

640. The broken line is here dramatic and appropriate to his rapid and terrified warning.

643. *volgo*, 'all about'.

646. *cum...traho*, 'since I have been dragging'. *Cum*=per quod tempus, and the usage is perfectly regular: e.g. Aen. v. 627 Septima...iam vertitur aestas cum *ferimur*: Cic. Phil. 12. 10. 24 Vigesima annus est cum omnes scelerati me *petunt*: Cic. Clu. xxx. 82 Anni sunt octo cum ista causa in ista meditatione *versatur*. The use of the *present* may be compared to its use with *iamdudum*.

647. *lustra*, 'haunts'.

649. The cornel grows wild in Italy. 'Its oblong red shining berries...are sold in the streets of the Italian towns. "Bad enough

food for a hungry man" said I to myself, as I spat out some I had bought in Bassano, and tasted for the sake of Achaemenides' (Henry).

650. *volsis...herbae*: characteristically varied expression: he means 'I tear up herbs and gnaw the roots'.

652. *fuisset*. He said to himself *huic me addico quaecunque fuerit* (fut. perf.), and *fuisset* is merely the past oblique of *fuerit*. So II. 94 *me fors si qua tulisset* promisi ultorem: II. 136 *delitui dum vela darent, si forte dedissent*: II. 189 *si vestra manus violasset...magnum exitium...futurum*. 'With this, whatsoe'er it were, I cast in my lot'.

654. *potius*, 'rather' than that I should remain here another day.

quocumque by a common irregularity for *quovis* or *quolibet* 'any', 601.

[655—691. They sight Polyphemus, a huge staggering blinded giant. He comes out to wash his eye in the sea: they take the Greek on board, and silently row off. Polyphemus hears, and bellows for aid: the Cyclopes rush to the shore: the Trojans hurry away, a north wind helping.]

657. *Polyphemus* is one of these Cyclopes.

658. This heavy lumbering line is imitative of the huge monster labouring along: 'a monster awful, shapeless, huge, and bereft of light'.

659. *trunca manu*, 'lopped by his hand' suggests the giant strength which naturally breaks off and dresses a pine tree as a man might a stick. The other reading *manum* is not so good in sense.

660. Notice the characteristic touch of pity for the poor blind helpless giant: the nearest approach to this pity in Homer is the simple and pathetic address of Polyphemus to his ram *Κριὲ πέτρον* &c., Od. IX. 447.

662. At first sight a slight difficulty: 'when he touched the deep waters and reached the sea' which looks the wrong order, as Con. takes it. But probably the idea of *aequora* is *the deep sea* as opposed to the surf and shallows. The giant wades some way to wash his eye, the deep sea being not deep to him.

663. *inde*, 'with the water': only Vergil says '*from* the water' i.e. with water taken *from* thence.

666. *recepto supplice sic merito*, 'taking on board our suppliant, who had so well deserved': i.e. who had done us such service by timely warning.

669. *vox* is used for many sounds besides *the voice*: thus of a trumpet, VII. 519 *ad vocem qua buccina signum dedit*: the echo of a blow on a rock, *vocis imago* G. IV. 49: and of the breakers, 556.

670. *adfectare* usually to 'reach at' 'aim at', here used by a stretch of meaning for 'to reach'. Vergil after his manner means to suggest the groping and touching with the same word.

671. *Ionios*, 21.

aequare sequendo, 'rival in the chase', the poet imaginatively conceiving it as a race between the giant *and the sea*.

672. As usual we have the sound followed in due order: the sea, the land, the echo from the caverns. So V. 150, VIII. 216.

677. *nequiquam lumine torvo*, 'baffled, with savage glare'.

678. *caelo*, 'to heaven', Vergilian dat. for *ad caelum* 177.

680. Greek rhythm with Greek word *cyparissi*.

681. The oaks are the 'deep forest of Jove', the cypresses 'the grove of Diana' who was later identified by Romans with the goddess of the infernal regions, and so had the cypress sacred to her.

682. *quocumque*: used by a common irregularity for 'anywhere' (quolibet or quovis), see 654: the word goes with the whole idea of *sailing away* which is elaborated into two clauses '*rudentes excutere...intendere vela*'.

684—686. A difficult passage. It clears the ground to recognise that *ni* is here=*ne*: for any attempt to translate *ni* as *nisi* makes no possible or satisfactory sense, and Servius shews that it was anciently taken as *ne* here. [We have *nive* for *neve* Lucr. II. 734: *cave ni* neges, for *ne*, Cat. LXI. 152: and in inscriptions of the 2nd cent. B.C. *nei* and *ni* are far commoner than *ne*. They are all originally simple negatives (cf. *ni-mirum* 'no wonder') and the appropriation of the form *ne* for 'that not' is merely an ordinary example of differentiation.]

The only way we can then take it with existing text is as Conington, 'But the bidding of Helenus warns them not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand: so they resolve to sail back'. The general sense seems to be 'we dare not row on, coasting Southwards, for fear of Cyclopes, but must put out to sea with the wind: but we *must* not (we remember) go North, for Helenus has warned us: *therefore* we resolve to sail back [i.e. north-east, *not* to the straits, but to the coast of Bruttium]. But lo, a *north* wind comes and wafts us on our proper course'.

This makes perfectly good, though rather complex, sense, and may be adopted; though certainly it is obscurely expressed.

Madvig's ingenious suggestion to destroy the stop at *cursus*, and read *contra ac* (followed by K.) simplifies it: 'Contrary to Helenus' warning, not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand, we resolve to sail back [Northwards]'. For though they had not come actually from the straits, they had been coming some time in that direction.

But the other is really more natural: *contra* is better as a connecting adv.; and *monent* better as a principal verb, else the sentence is awkward.

685. *utramque...parvo*: a very Vergilian inversion. Literally 'either course with a slight remove from death', where there was *only one course*, and he means to say 'a course on *either hand* but slightly removed'.

viam is in apposition to *cursus*: and *discrimine* loose but convenient abl. of attendant circumstances.

687. *Pelorum*: the north headland at the 'angusta sedes' or straits of Messina.

688. *vivo*, 'living' rock, i.e. not an artificially built harbour but a natural rocky basin, such as is the mouth of the little river *Pantagias*, south of the bay of Catana.

689. South of Pantagias comes the promontory of Taurus: then

the bay and city of *Megara*: then the small promontory and town of *Thapsus*.

690. *errata*, 'wandered over' 'wandered by': passive corresponding to the active (poetic) construction *errare litora*, like *currimus aequor*.

[692—715. We coast along past Ortygia, where Alpheus emerged, Helorus, Pachynum, Camarina, Gela, Agrigentum, Selinus, Lilybaeum, to Drepanum. Here I lost my father Anchises, an unlooked for woe. Hence we sailed across to Africa. So ended Aeneas' tale to Dido.]

692. 'The Sicanian bay is the Great harbour of Syracuse, the opening of which lies between the point of Plemmyrium South and the island of Ortygia North, these two projections forming a splendid natural breakwater.

693. Πλημμύριον means 'the place of surges' or 'tides' so that *undosum* gives the meaning in Latin, like *pluvias* Hyadas above, 516.

694. The story was told variously, but Ovid's version is as follows: Alpheus, god of the famed river of Elis in Peloponnese, once felt the nymph Arethusa bathing in his waters: he loved her, and pursued: she fled, and at length appealing to Diana was changed into a stream which flowed under land and sea to Ortygia, where the fountain that gushes is called by her name. Alpheus fled after her and mingled his waters with hers.

696. 'Mingles with Sicilian waves at thy spring, Arethusa'. *ore* (local abl.) describes the place (close to the sea) where Arethusa gushes out.

698. *Helorus*: a river in low-lying land south of Syracuse.

exsupero: unusual word for 'pass'.

699. *Pachyni*: s. prom. of Sicily.

700. 'Camarina whom oracles forbade should ever be disturbed'.

The story was: Camarina lay near a marsh whence a pestilence arose. The people asked the god if they should drain it; the oracle replied μή κίνει Καμάριναν, ἀκίνητος γὰρ ἀμείνων ('do not touch Camarina, 'tis better untouched'), but they neglected the god and drained it. The pestilence was cured, but the city lay open to the enemy, who entered by the dry marsh and took it.

The marsh is now wet again, and is the Lago di Camarana.

701—705. Camarina, Gela, Agragas (Latin Agrigentum), Selinus, the chief places, in the natural order, along the South coast of Sicily. Lilybaeum, Phœnician colony at the west end of the island.

702. This line has been suspected, (1) because a *second* mention of Gela after *campi Geloi* seems needless: (2) because uncontracted gen. ending in *-ii* in Vergil's time is very rare and doubtful: (3) because neither town nor river are naturally called *immanis*: (4) because Gela has a long. None of the reasons are very strong.

If we keep the line, *immanis* is best taken gen. (in spite of a rather unnatural order), and referred to the violence of the stream. 'Gela named from its cruel river'. So Ovid calls the same river *non adeundus*, Fast. IV. 470.

704. *magnanimum*: old gen. instead of *-orum*, common in sub-

stantives in Vergil, *deum*, *virum*, *divom*, *Aeneadum*, *caelicolum*, &c., rare in adj. cf. VI. 307. See note on 5.

The horses of Agrigentum were famous in old days (*quondam*) before the Punic wars which desolated Sicily. Of course to say *quondam* in this sense is an anachronism: but then the whole mention of these Sicilian Greek colonies is an anachronism.

706. 'And thread the shoals of Lilybaeum perilous with sunken reefs'.

dura is 'dangerous' 'difficult': metaphorical hardness.

707. *Drepanum* at N.W. end of Sicily. The coast here is flat, ugly, and barren: truly *inlactabilis*.

711. *erepte*: voc. attracted from *ereptus*, see above.

718. 'He ceased, and made an end, and held his peace'. It is idle to find distinctions. Vergil as often varies the word but not the real sense. The labour had been long and exciting: and the poet not unnaturally emphasizes the end of it.

The *quievit* of the chief actor is an almost ironic contrast to the terrible passion and tragedy of Dido which is coming.

PRINCIPAL IMITATIONS OF HOMER.

VERG.		HOMER.
<i>Aen.</i> III.		
97-8	'Aeneas shall rule all lands, his children, and children's children'	<i>Il.</i> xx. 307
109	'not yet were Ilium's towers built'	" " 216
173	'it was not a dream, but face to face'	<i>Od.</i> xx. 90
192-4	'naught but sea and sky: a storm came, ruffling the sea'	" xii. 403
203	'Three days and nights we wander in the deep'	" v. 388
220	slaughter of the cattle [Verg. of the Harpies: Hom. of the Sun]	" xii. 262
269	'wind and steersman guided the ship'	" xi. 10
270	names of Ionian islands	" ix. 24
374 sqq.	prophecy of the dangers of the voyage	" xii. 37 sqq.
420	Scylla and Charybdis described	" " 93, 235 etc.
486	'take this memorial of my hands'	" xv. 125
490	'such were his hands, his eyes, his face'	" iv. 149
513	the helmsman gazing at the stars by night	" v. 270
555	the approach to Charybdis	" xii. 200-220
585	thick mist, no moon appearing	" ix. 144
623	Cyclops devouring the sailors	" " 289
630 sqq.	Cyclops drinking	" " 296 etc.
675	the Cyclopes from the neighbourhood	" " 400 etc.

[from Ribbeck]

SCHEME OF THE USES OF THE LATIN SUBJUNCTIVE, WITH REFERENCES TO THIS BOOK.

1. OPTATIVE and JUSSIVE (Wish or Command)

(a) *direct*;

faciat ! 'may he do it !' (*Opt.*) [Pres. no instance : Past, 615]

... 'let him do it'. (*Jussive*) [409, 412, 457, 505]

... with *ne*, 453

... First pers. Hortative, 115, 188

... *modo* 116

Past jussive: maneres 'you ought to have stood firm'
[no instance]

(b) *indirect*:

poscamus velit, 'let us ask him to consent' [Pres. 170, 234:
Past. 36]

.. *necesse est*, 478

(c) *interrogative*: [Dubitative or Deliberative]

1. *direct*: quid faciam? 'what am I to do?' [39]

... (Past) quis crederet? [187]

2. *indirect*: docebam quid faceret 'I told him what to do'
[459]

2. FINAL (Purpose)

(a) *ut*, &c.:

vigilo, ut facias 'I watch that you may do it' [25, 407, 473]

oro ne facias 'I pray you not to do it' [686]

(b) *qui*: mitto qui faciat 'I send a man to do it' [376-7, 487]

... So *quin*, 456

(c) with *dum*, *priusquam* (implying purpose)

maneo dum faciat 'I wait till he does' [no instance]

3. CONSECUTIVE (Result)

(a) *ut*: tantum est ut timeam 'it is so great that I fear' [no
instance]

(b) *qui*: [often better called *generic*] hoc est quod liceat 'this
is the kind of thing allowed' [461, 499]

4. CONDITIONAL

(a) *Principal verb* (apodosis)

faciam, fecerim 'I would do' [368]

facerem, fecissem 'I would have been doing, have done' [491]

(b) *Dependent verb* (protasis)

si facias (feceris) 'if you were to do'

si faceres (fecisses) 'if you had been doing' [398, 411] } [no instance]

5. CAUSAL

(a) *cum* 'since': cum faciat 'since he does' [no instance](b) *qui*: culpo te qui facias 'I blame you for doing' [no instance](c) *cum* 'when' (impf. and plupf.): cum facerem 'when I was doing' [51, 625-7, 712]

6. CONCESSIVE

(a) *quamvis, cum, &c.*: cum foret 'though it was' 417*quamvis increpitent* 'though they chide' 454, 455(b) *qui*: is qui iuvenis esset norat 'he knew though so young' [no instance]

7. ORATIO OBLIQUA

(a) *statement*: dixit factum quod vellent 'he said what they wished was done' 262, 581, 652(so *virtually* oblique) irascor quod facias 'I am angry on the ground that you do it' [no instance](b) *question*

nescio quis sis 'I don't know who you are' [7, 59, 100-1, 145-6, 584, 608-9]

(c) *oblique petition**

oro facias, 1 (b)

oro ut facias, 2 (a)

efficio ut eas, 3 (a)

8. INDEFINITE

(a) *antequam*: non cingetis antequam subigat 257, 387* These are all conveniently called *oblique petitions*; but the subjunctives can be further analysed under the heads given.[This list includes *all* the common uses of the Latin subjunctive.]

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